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McGRAW-HILL SERIES IN EDUCATION

HAROLD BENJAMIN, CONSULTING EDITOR

The Integrated

SCHOOL ART PROGRAM

Frontispiece

SINCE THE MODERN CURRICULUM IS MADE UP OF EXPERIENCES THAT ARE VITAL AND REAL TO THE CHILD, ART IN THE SCHOOL SHOULD AFFORD A LOGICAL CULMINATION FOR THESE EXPERIENCES.

The Jungle, Illustration in Opaque Water Color, by a Group of Children of the Fourth Grade, Elementary School No. 225, Baltimore, Maryland.



The Integrated
SCHOOL ART
PROGRAM

BY

Leon Loyal Winslow

Director of Art, Baltimore Department of Education
Lecturer on Art Education, The Maryland Institute

McGRAW-HILL BOOK COMPANY, INC.

NEW YORK AND LONDON

1939

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THE MAPLE PRESS COMPANY, YORK, PA.

Preface

THE reasons for the appearance of this book are the present revival of art interest in America and the urgent need for art education that will be sufficiently pragmatic to meet the requirements of an advancing culture, one in which the conservation of human resources must play an increasingly important role. The aim of the book is to present a picture which, fortunately, is neither philosophical nor theoretical, for its preparation has been to a considerable extent a cooperative enterprise; its content has been the cumulative out-growth of professional experiences in which a large number of individuals, both teachers and students, have had a share.

The contents of this book are based on neither the traditional nor the radical point of view in education but seek, rather, to advocate and to exemplify a balanced offering, one in which information experience and activity experience are equitably related. The book should therefore meet the requirements of a text in art education for use in the training of teachers in normal schools, art schools, and teachers colleges. It should also serve as a reference book for teachers in service—not only for teachers of art but for other teachers as well, integrated art being but a single aspect of the entire school experience of elementary and secondary school boys and girls. The purpose of the book, then, is not so much to furnish subject matter for the cur-

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riculum as to indicate how subject matter is to be made use of in learning; to provide a point of view in art education and a foundation in the techniques employed in carrying on units of teaching in art that bear a definite and positive relationship to the curriculum as a whole.

The author desires to acknowledge special indebtedness to Mr. Roland J. McKinney, Director, Department of American Painting at the Golden Gate International Exposition, for assisting in the selection of illustrations; to Dr. Joseph L. Wheeler, Director of the Enoch Pratt Library of Baltimore, for the annotated bibliographies at the ends of the chapters and in the chapter on Books on the Arts; to Mr. Ivan Rigby, Teacher of Design, Forest Park High School, Baltimore, for furnishing the design for the jacket and material relating to "The New Art," included in the chapter on The Senior High Schools; and to the following persons for furnishing copy for the illustrations: Miss Belle Boas, Professor of Art Education, Teachers College, Columbia University, New York; Mr. Theodore M. Dillaway, Director of Art Education, Philadelphia; Dr. Royal B. Farnum, Executive Vice-president, The Rhode Island School of Design, Providence; Miss May Gearhart, Supervisor, Art Section, Department of Education, Los Angeles; Mr. Harry W. Jacobs, Director of Art Education, Buffalo, N. Y.; Miss Winifred K. Kaley, Director of Art, Public Schools, Scarsdale, N. Y.; Mrs. Zara B. Kimmey, Director of Art Education, The New York State Department of Education, Albany, N. Y.; Dr. C. Valentine Kirby, State Director of Art Education, Harrisburg, Pa.; Miss Grace M. Knox, Supervisor of Art, Schenectady, N. Y.; Mr. Joseph Marchetti, Art Teacher, Aliquippa High School, Aliquippa, Pa.; Mr. J. W. Milnor, Supervisor of Art Education, Oyster Bay, N. Y.; Miss Edith L. Nichols, Assistant Director of Fine Arts, New York; Mr. Russell C. Parr, Regional

PREFACE

Adviser, Federal Art Project, WPA, Washington, D.C., Mr. Hobson Pittman, Director of Art, Friends' Central Country Day School, Overbrook, Pa.; Miss Clara P. Reynolds, Director of Art, Seattle, Wash.; Mr. Augustus F. Rose, Director of Manual Arts, Providence; Mr. Willard J. Sauter, Teacher of Art, Buffalo, N. Y.; Mr. Elmer A. Stephan, Director of Art Education, Pittsburgh, Pa.; Mr. Dana P. Vaughan, Dean, Rhode Island School of Design, Providence; Mr. William V. Winslow, Supervisor of Art, North Tonawanda, N. Y.

The author further acknowledges indebtedness to Miss Elizabeth Schindele, teacher at the Montebello Demonstration School of Baltimore, for contributing the outlines and plans for an elementary school unit of teaching; to Mr. George Horn, a student at the Pennsylvania State College, for the outlines and plans for a junior high school unit; to Miss Ruth Freyberger, Art Supervisor at New Holland, Pa., for the outlines and plans for a senior high school unit; to Mr. Norman F. Burnett, of the Baltimore City College, for arranging the organization diagrams in the form of balances; to Miss Gretta Smith, Head of the Art Department, Enoch Pratt Library of Baltimore, and to Miss Louise Adams Mann, Miss Lillian M. Meinel, and Miss Lena A. Picker, all connected with the Baltimore Department of Education, for help in getting the material together and ready for publication. He also wishes to express his appreciation and thanks to the following publications for granting permission to use in adapted form material prepared by the author and appearing first in their columns: *The Baltimore Bulletin of Education*, *Clearing House*, *Design*, *Educational Administration and Supervision*, *School Arts*, and *School and Society*.

L. L. WINSLOW.

BALTIMORE, MD.,
January, 1939.

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Editor's Introduction

THE school-community relationship as a hyphenated phenomenon is antagonistic to the spirit and purpose of the modern educational program. Not the school *of, for, by, or with* the community, but the school *as* the community, as an integrated part of the community, is the intent of this program. Activities that have become divorced from community life and purposes are perhaps suitable or even indispensable for a school purporting to give a timeless culture for its own sake, but they are unsuitable for a school as a living community.

Art as a cult, art as an esoteric experience for privileged devotees, may be the art that is needed in a school of the first type. Art as a service to men living a common life, art as a means of attaining community goals, is certainly needed in the modern school. This second concept of art and of education may be likened to the wealth of the Indies in the Spanish proverb: "He who would bring home the wealth of the Indies must carry the wealth of the Indies with him."

The present book describes the purposes and procedures of a modern art education in a modern school. It gives the design of an art program for such a school. In balanced fashion it furnishes a statement of the theory necessary to an understanding of practice in art education. In generous detail it provides technical information con-

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cerning methods of teaching art. From many angles it indicates needed connections between art instruction and the various activities of the school and the community. It shows specifically, with a wealth of aids to teaching, how these connections can best be made. It is in reality a handbook for those who would follow the great art of effective teaching in this field.

The author's mastery of his subject is not exhibited in pedantic jargon or in worship of the traditional tools of his craft. It is shown rather by the simple and detailed exposition of the principles of art education and is illumined by the complete listing and discussion of projects, equipment, materials, media, books, verbs and phrases grouped educationally for lesson plans, and questions for discussion. He has presented his field with a thoroughness conforming to the best scholarly traditions, and he has related his field to community living in accord with the most forward-looking educational practice.

HAROLD BENJAMIN.


UNIVERSITY OF COLORADO,
January, 1939.

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Chapter I

Art in a Changing World

 ONLY recently have we come to the full realization that the time has arrived for taking stock of our mental and emotional assets, with a view to consistent planning for the future. "From the social point of view, as contrasted with art for art's sake," observe Keppel and Duffus, "the problem of art, like that of religion and recreation, turns today on its service to man in his inner adjustment to an environment which shifts and changes with unexampled rapidity. It appears to be one of the three great forces which stand between maladjusted man and his breakdown. Each serves in its own way to bring him comfort, serenity and joy."¹

In the entire history of the human race there has probably never been a time when there existed a more urgent need for balance in human relations than obtains at present. Certainly, we have all had more or less forcibly impressed on our minds and souls in the past few years the decided lack of effectiveness in living on the part of the individuals about us, a condition that has inevitably resulted in mental and emotional insecurity. We have observed the disintegration of family control, which has been accompanied by a diminution in the

¹ Keppel, F. P., and R. L. Duffus, *The Arts in American Life*, McGraw-Hill Book Company, Inc., New York, 1933.

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restraining forces that were formerly exerted by religion; we have seen economic insecurity lead directly to social insecurity and increased leisure for the vast majority.

In planning for the future, art education should obviously be regarded as one means of securing mental and emotional balance in living, and the approach to art should be from the standpoint of the individual, as well as from that of the social group. The art experiences engaged in in the schools should not only help the individual to be a greater source of material as well as spiritual satisfaction to himself, but it should also help to make him a better citizen in the community environment in which he lives.

DEMOCRACY IN ART EDUCATION

“At times the schools have thought,” says Haggerty,¹ “that they should make children, at least some children, artists in the creative sense. They have tried to teach them to make with their own hands beautiful things that could be placed in a school exhibit. For the most part the effort has gone awry. In the first place, the schools can scarcely afford an amount of time adequate for the making of a competent artist. Secondly, only a few pupils could participate in a genuinely creative program which would thus leave all other pupils untouched. Thirdly, the attempt at a productive program for the few tends to set art apart as an interest that most persons can neglect and creates of its devotees a kind of separatist cult. This effort at a creative program too often envisages art in a very restricted way, entirely out of keeping with our assumption, and it would limit school instruction to a narrow field of activities.

¹ Haggerty, M. E., *Art a Way of Life*, pp. 39 and 43, The University of Minnesota Press, Minneapolis, 1935.

ART IN A CHANGING WORLD

“Art as the province of a sophisticated few lies outside the pattern of our thinking here. Art as a cult may be a hindrance rather than an aid to art as a way of life, and it clearly seems to be so in many cases. The teacher’s art must be that of the broad and crowded avenues of life, the home, the factory, and the market place. It is this conception that must be clarified and dramatized in concrete ways, if art is to take its place in the schools as a major and vital instrument of cultural education.”

DESIGN AND LIVING

Realizing that neither extreme change nor extreme stability can be expected to furnish a solution of the problem, we have at last come to recognize in the existing unbalance a challenge to our efforts at planning; to realize that in order to secure an adequate solution, reason will need to be tempered with tradition, and fancy with the restraining force of reality. The principles of design, so familiar to teachers of art, will indeed have to be applied to the finest of all arts, which is the art of living.

Since art is synthetic, its influence on the new social order will be constructive. In the present situation, design may well be considered as a mental conception of what will need to be done to secure balanced living. The design principle of balance will need to be applied to everyday problems: problems of selection, of arrangement, of maintenance, of understanding and of appreciation, of expression and of creation. “What most of us lack in order to be artists,” says Dewey,¹ “is not the inceptive emotion, nor yet merely technical skill in execution. It is capacity to work a vague idea and emotion over into terms of some definite medium.”

¹ Dewey, John, *Art as Experience*, Minton, Balch & Co., New York, 1934.

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ART AS A SCHOOL STUDY

“If the fullest measure of benefit is to be realized from the teaching of art, it is at once evident,” as pointed out by Klar,¹ “that we shall have to conceive of art education not merely as an obligation of the entire curriculum, but as a major objective of a school study as well. From the standpoint of school administration, art as a school study may be regarded as exactly coordinate with the other subjects; from the standpoints of content and of psychological method, however, art is somewhat though not radically different from the other subjects. It is concerned quite largely with the concrete expression of individual thoughts and feelings to the end that life itself shall be richer and more beautiful for all.”

From the beginning to the end of the school course, the art period should be one of continuous self-expression and of consistent self-realization, of aspiration and of dreams, of experiment with a diversity of materials and of experience with beautiful things, of recreation and of productive work done in the spirit of play, of freedom of thought and of opinion, of mental and of spiritual growth.

¹ Klar, W. H., C. V. Kirby, and L. L. Winslow, *Art Education in Principle and Practice*, pp. 10–11, Milton Bradley Company, Springfield, Mass., 1933.

FROM THE BEGINNING TO THE END OF THE SCHOOL COURSE THE ART PERIOD SHOULD BE ONE OF CONTINUOUS SELF-EXPRESSION AND OF CONSISTENT SELF-REALIZATION. *Children of Second Grade Engaged in Activities of the American Indians, Montclair, New Jersey.*



TRANSFORMING EMOTION INTO EXPRESSION

According to Dewey,¹ “An irritated person is moved to do something. He cannot suppress his irritation by any direct act of will; at most he can only drive it by this attempt into a subterranean channel where it will work the more insidiously and destructively. He must act to get rid of it. But he can act in different ways, one direct, the other indirect, in manifestations of his state. He cannot suppress it any more than he can destroy the action of electricity by a fiat of will. But he can harness one or the other to the accomplishment of new ends that will do away with the destructive force of the natural agency. The irritable person does not have to take it out on neighbors or members of his family to get relief. He may remember that a certain amount of regulated physical activity is good medicine. He sets to work tidying his room, straightening pictures that are askew, sorting papers, clearing out drawers, putting things in order generally. He uses his emotion, switching it into indirect channels prepared by prior occupations and interests. But since there is something in the utilization of these channels that is emotionally akin to the means by which his irritation would find direct discharge, as he puts objects in order his emotion is ordered.

“This transformation is of the very essence of the change that takes place in any and every natural or original emotional impulsion when it takes the indirect road of expression instead of the direct road of discharge. Irritation may be let go like an arrow directed at a target and produce some change in the outer world. But having an outer effect is something very different from ordered use of objective conditions in order to give objective fulfillment to the emotion. The

¹ Dewey, John, *Art as Experience*, pp. 77-78, Minton, Balch & Co., New York, 1934.

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latter alone is expression and the emotion that attaches itself to, or is interpenetrated by, the resulting object is esthetic. If the person in question puts his room to rights as a matter of routine he is anesthetic. But if his original emotion of impatient irritation has been ordered and tranquillized by what he has done, the orderly room reflects back to him the change that has taken place in himself. He feels not that he has accomplished a needed chore, but has done something emotionally fulfilling. His emotion as thus 'objectified' is esthetic."

Taste is possible only because people differ in their opinions about what is fitting or artistic, and it is through the exercise of one's sense of discrimination that taste improves and grows. People constantly, though often unconsciously, display their taste not only in the things they create and in the selection of the products that they buy and in the arrangement of these things on the person or in the home, but also in the artistic care that they take of themselves and of their possessions, in maintaining themselves and their possessions artistically. Improvement in the taste of the masses can accomplish nothing short of improvement all along the line: improvement in communities, in public buildings, in our homes, and in ourselves, general improvement in living with the resulting higher standards implied.

THE ARTIST AND INDUSTRY

Geddes¹ points out that "We are entering an era which notably shall be characterized by design in four specific phases: Design in social structure to insure the organization of people, work, wealth, leisure. Design in all objects of daily use that shall make them eco-

¹ Geddes, N. B., *Horizons*, abstract of Chap. I, pp. 3-23, Little, Brown & Company, Boston, 1932.

nomical, durable, convenient, congenial to everyone. Design in the arts, painting, sculpture, music, literature and architecture that shall inspire the new era.

“The impetus towards design in industrial life today must be considered from three viewpoints: the consumer’s, the manufacturer’s and the artist’s. The consumer has seen and read advertisements and has turned trustingly to industry. But industry, with some conspicuous exceptions, has failed him. It has forced consumers to buy below their taste. Sales organizations have educated the masses to accept the mediocre as criterion, offering at a reasonable price, not genuine creations, but spurious substitutes of a mongrel-imitation-period type.

“Yesterday’s merchandising psychology was to follow in the wake of popular demand and to supply it. Tomorrow’s merchandising policy must necessarily be to anticipate public demand and supply it. Since public demand now is for quality in appearance as well as for quality in service, artists and industry will still further unite their efforts to win the confidence of the public.

“We are too much inclined to believe, because things have long been done a certain way, that that is the best way to do them. Following old grooves of thought is one method of playing safe. But it deprives one of initiative and takes too long. It sacrifices the value of the element of surprise. At times, the only thing to do is to cut loose and do the unexpected. It takes more than imagination to be progressive. It takes vision and courage.”

“If one engenders a love of beauty,” states a recent manifesto of the Progressive Education Association, “he is indirectly creating deep and abiding spiritual values and building character. If he develops good taste, he is also developing personality, social values,

citizenship and character. If he enriches life and trains for leisure, again he is building social values, wholesome lives and mental attitudes, social consciousness, character and spirituality. If he develops the desire to create, the same is true and in addition he has provided the individual with a rich and constructive experience and an opportunity for a satisfying emotional expression which may well spell the difference between a balanced and unbalanced life, between normality and success or futility and failure.”¹

ART EDUCATION FOR LIBERAL ENDS

Whitford² calls attention to the fact that “art education, properly presented, awakens the child’s sense of observation so that he possesses a seeing eye and an understanding mind. The act of seeing involves the processes of thought, of memory, and of judgment. For example, if a pupil is trained in the ability to see grace and refinement of line in plants, and is taught to adapt such lines to the designing of furniture, he will be more observant and appreciative of fine lines in nature and furniture. If a pupil is given the ability to see and analyze beautiful color harmonies in the plumage of birds, in plants, and all nature, and is taught to produce similar harmonies in rugs and textiles, he will observe and appreciate more keenly the beauties of color in nature, and in rugs and textiles. Similar analogies may be made for all practical problems in art. Such knowledge equips the pupil with initiative in the use of art elements and their arrangement as adapted to dress, home furnishings, and problems of design and construction wherever they may be encountered.”

¹ Committee of the Progressive Education Association on Social and Economic Problems, *A Call to the Teachers of the Nation*, Reynal & Hitchcock, Inc., New York, 1933.

² Whitford, W. G., *An Introduction to Art Education*, D. Appleton-Century Company, Inc., New York, 1936.

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He who understands about art and who uses this knowledge gets a great deal more out of life than does the person who has not such a background. Things mean vastly more to him and he is able to derive from them an ever-increasing amount of knowledge and delight. For him even the objects of daily use come to assume a richer meaning, while clothing, household furniture and equipment and common tools take on an added interest. Machinery, automobiles, the radio, the cinema, books and other publications, as well as buildings, statues, paintings, even literature and music, assume an expanding claim on his growing understanding. Art supplies in his life so many satisfying intellectual and emotional experiences that otherwise would not be possible, that its presence there would appear to be essential.

ART EDUCATION FOR SPECIAL ENDS

In his report on "Human Resources," Watson¹ states that "among the crowning achievements of a civilization are the triumphs of its scientists, organizers, artists, musicians, physicians, teachers, writers and others with exceptional genius. 'Talent' should not be limited to academic or artistic abilities, but should include all great social contributions. Productive genius in any field is dependent upon both native capacity and adequate opportunity for the development of these gifts. No comprehensive effort has thus far been made to discover among the children and young people of this country, those equipped with unusual promise. Only a few attempts have been made to set up special classes appropriate to the most talented.

"The program should include: (a) An appraisal of tests, ratings, early achievement records and other bases for predicting unusual

¹ Watson, Goodwin, "Human Resources," Report of the National Resources Committee, *The Educational Record*, Vol. 17, No. 1, January, 1936, pp. 3-94, The American Council on Education, Washington, D. C., 1936.

aptitude; encouragement of research on new techniques. (b) A review of methods now in use for developing and training each type of superior ability. (c) A study of handicaps and obstacles which now prevent the realization of full possibilities of superior talent, with a view to the kind of social planning which will remove these hindrances to development. (d) A follow-up study of persons with exceptional aptitude and training to discover any measures which might insure the better integration of special talents in the activities of society.

“In addition to those who can expect to center their vocation in the exercise of their gifts, it should prove possible for many more to enlarge personal satisfactions and to give a high type of service to society in avocational activities. The program for the superior children should, so far as possible, function as a part of the general provision for better adjustment to individual differences, increased opportunity for schooling, and the more appropriate vocational guidance of youth and adults. It might be a social injury to institute any program which seemed to serve only a special group, however carefully selected.

“Attention should constantly be given to the effects of favorable environmental stimulation, from earliest years on through adult life, in producing superior performance on the part of persons who may have shown little promise beyond the ordinary.”

Art certainly furnishes a much-needed outlet for individual expression and self-realization on the part of people in general. Particularly in these days of economic stress and strain it is providing an ever more popular means of valuable recreation for those who have learned to know its possibilities in this direction. For the amateur, practice of an art activity often leads not only to personal satisfactions but sometimes to art skills undreamed of by those who chose first to pursue it as a hobby.

HARMONIZING MATERIALS AND PROCESSES

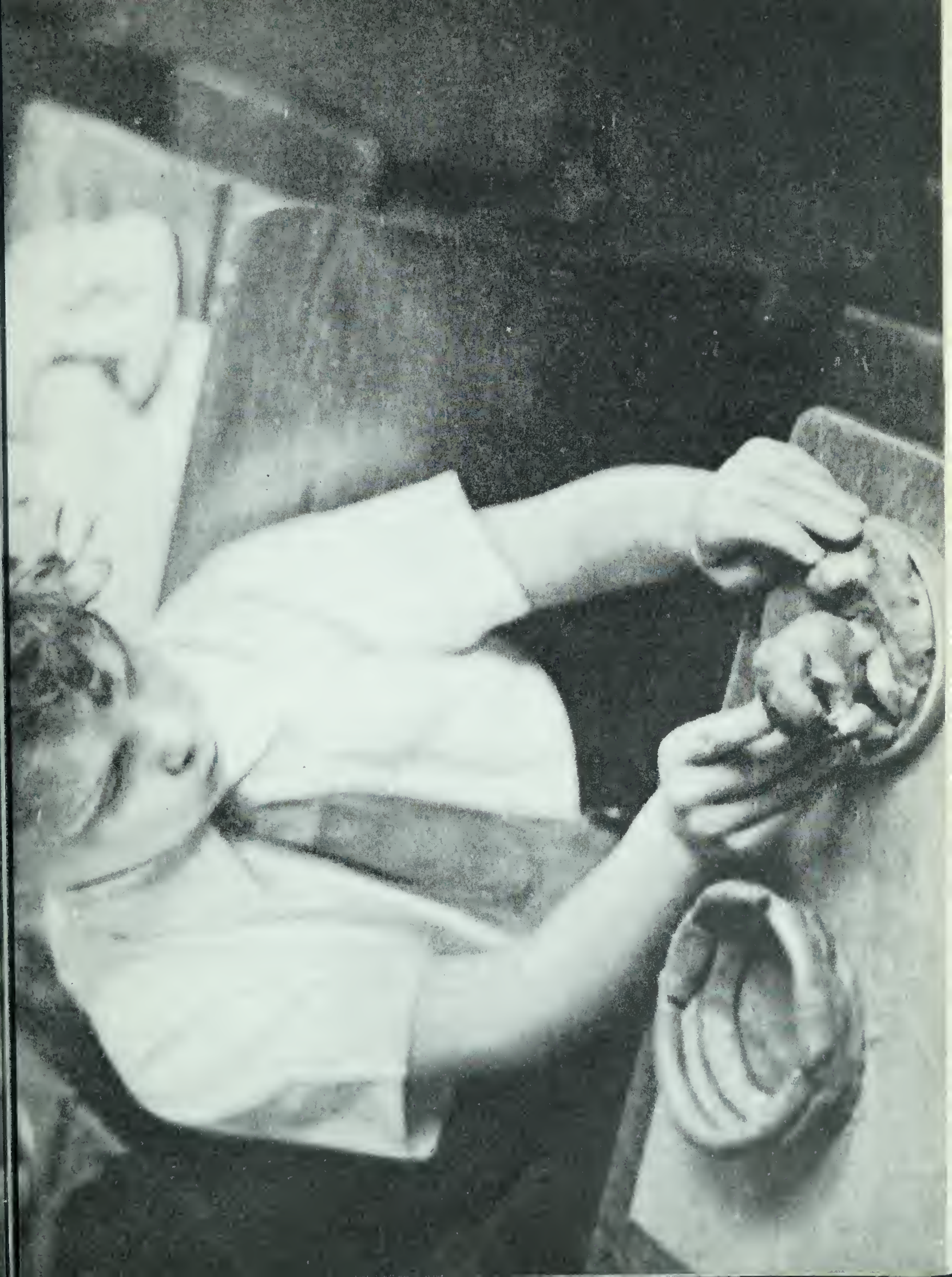
“Today,” according to Cheney,¹ “we see handicraft as having flourished immemorially, developing its own forms and ornamentation under laws determined largely by its materials and tools and the hand’s typical manipulation of them. And it will continue to flourish (though decreasingly as a popular market commodity) by reason of honest adherence to those fundamentals. But we see also by contrast how machine production depends for its integrity and distinction upon the artist’s acceptance of the machine as tool, and upon a greatly widened range of materials particularly adapted to mechanical manipulation and duplication. A certain honesty of approach and a devotion to functional expression are common to both craftsman and worker for the machine. The attempt to transfer ornamental idioms and toolmarks from the one field to the other is what led to a century of mistaken effort. It is fundamental that each type of art work must be true to its materials and its processes; and that the ornament and style marks which appear as the type is matured and refined cannot legitimately be imitated elsewhere, under other conditioning processes and circumstances.”

“For persons above the level of mere existence,” writes Haggerty,² “the arts of life are probably more pervasively important than anything the schools now teach except the mere rudiments of learning.

¹ Cheney, Sheldon, and M. C. Cheney, *Art and the Machine*, pp. 41-42, Whittlesey House, McGraw-Hill Book Company, Inc., New York, 1936.

² Haggerty, M. E., *Art a Way of Life*, The University of Minnesota Press, Minneapolis, 1935.

ART CANNOT BE APPLIED; IT IS INHERENT IN THE VERY
CONSTRUCTION OF AN OBJECT. *Making a Clay Bowl. Public
School No. 54, Manhattan, New York City.*



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At least they must share importance with a knowledge of science and the duties of citizenship. Measured by any standards of human value, by their contribution to human happiness, by the promotion of sound character and personality, by their enhancement of pleasurable and useful social relations, even by the economical use of time, money, and material resources, the standards of taste in an individual or a community are of the most profound import. Society has suffered merciless penalties for this neglect in our educational program.”

As Tomlinson¹ aptly points out in his book *Crafts for Children*, “Art cannot be applied; it is inherent in the very construction of an object. In view of this the art and craft course in a school must either be under the direction of one and the same person or be closely linked. The link between the two subjects is design. The term design is often confused with ornament or decoration. The term, however, connotes everything connected with the production of an article apart from the craftsman’s manipulative skill. Today the word craft is understood to refer to a piece of workmanship which has some claim to beauty. It follows then that the art and craft course cannot be conducted along separate lines. The form in the first place claims attention with due regard to material, for out of material all appropriate design should grow.”

THE PRESENT EDUCATIONAL TRENDS

In a recent survey of the arts, Keppel and Duffus² found that “Registrations in art schools and art courses have been increasing;

¹ Tomlinson, R. R., *Crafts for Children*, pp. 113-114, The Studio Publications, Inc., New York, 1935.

² Keppel, F. P., and R. L. Duffus, *The Arts in American Life*, pp. 3-4, McGraw-Hill Book Company, Inc., New York, 1933.

that there has been a growth in the number of those actually earning a living by practicing the arts; that manufacturers and merchants are making fuller use of artists and designers; that architects and landscape gardeners are playing a more important role than they used to; that appropriations for parks and for city planning have increased; and that attendance at art museums has grown. It is safe to say that a larger percentage of our population is consciously interested in the arts than was the case a decade or more ago. Whether this interest is to good purpose is a question we are not called upon to decide. It may have aesthetic meaning. It certainly has sociological meaning.

“Having established this trend we may take cognizance of certain facts behind it, though it is not within the scope of the present volume to go into them in any detail. One of these factors is increasing leisure. In a time of depression and unemployment this phrase may have an ironic significance. Yet the working day has been greatly shortened during the history of the Republic, and it is generally believed that this tendency will continue despite fluctuations in economic conditions. The five-and-a-half-day week is common in many industries and the six-hour day has its advocates. It is by no means certain that more leisure means more art or more interest in the arts. In times gone by, periods of great artistic energy have often been periods of little leisure. Artistic expression, prior to the machine age, was frequently possible within the limitations of daily work. It is less possible, for great numbers of our citizens, now. If these workers are to participate in aesthetic activities and enjoyment they must do so outside of working hours. Leisure does not ensure that they will do so but it creates a situation in which they may do so.”

EDUCATIONAL VALUES

“First among the underlying purposes [of art education],” write Hopkins and Burnett,¹ “is to aid the individual to improve his daily living by helping him to discover in it more and varied insights, deeper feelings, and broader understandings. This means beginning with the individual where he is in his thinking, desiring, and appreciating, and working with him in the realization of his purposes. In this way he is respected as a person with feelings, tastes, aspirations to be taken account of in the planning.

“A second purpose is to help the individual to grow in range and depth of interests, for to remain on the present level of interest would admit educational defeat. Each individual, therefore, is encouraged to become more sensitive to the possibilities in his environment and to grow in desire and skill to express the sensitivity which he feels. Since art and music are rich in possibilities for developing growth along the lines named, the task of the leader is so to make use of the subject-matter that the more important types of personal and social growth are fostered in the process, rather than obscured by emphasis on the highly valuable subject-matter of the art itself.

“A third cluster of values sought lies in the field of social attitudes and abilities. An individual who has little communication with other individuals lives a poor life as does a small social group or even a community which remains isolated. But with increased contacts comes the necessity to learn how to work together, to cooperate toward common ends which no one alone could achieve—an art which the times are increasingly demanding. It is counted, therefore, that

¹ Hopkins, L. T., and M. H. Burnett, ed., *Enriched Community Living*, pp. 13–14, Delaware State Department of Public Instruction, Division of Adult Education, Wilmington, 1936.

an important aspect of this work is the building of group consciousness, with interest in common purposes, recognition of the worth of varying contributions, and ability to work together.

“The fourth type of aim lies in the realm of skills. This is mentioned last, not because it is unimportant, but because the adult educator must first see the total picture in order to see technical skills in proportion.”

BALANCE IN EDUCATION

“The golden mean in education,” says Stoops,¹ “is an harmonious median between two undesirable extremes. So important is the golden mean that it must become the law of balance and harmony. The law of the golden mean requires that there be balance and harmony between personnel and capital outlay. The most desirable class size depends upon the personality of the teacher, the type of students, and the materials to be learned, but there is a point at which every class functions best. Control by the administration and control by the students are both wrong. To apply the law of the golden mean, there must be a cooperative reciprocity, a conscious striving towards common ends. Some schools are all but insulated from community interests; others become political footballs. The school should participate in community affairs to the extent that it wins public favor for itself and serves the community.

“Balance and sanity demand continuous social evolution rather than stagnation or revolution. Predominantly cultural or predominantly vocational instruction results in a lopsided conception of experience—the principle of the golden mean in education strikes a

¹ Stoops, Emery, “The Golden Mean in Education,” *The Phi Delta Kappan*, Vol. 19, No. 1, October–November, 1936, pp. 43–44 (abstract).

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balance between the two, varying from individual to individual. To follow the golden mean in education, teachers should develop individual capacity to the maximum in the direction that it will most benefit society.

“Out of our experience in wobbling first towards dictatorship and then towards anarchy will come a better conception of democracy in the classroom. To stress facts and ignore their use, or to stress thinking with nothing as a basis for thinking are equally undesirable methods in the classroom. The golden mean necessitates balance and harmony between the two extremes.”

NEED FOR A CONSTRUCTIVE PROGRAM

The present urgent need is for a program of art education which shall provide for the needs of all the children of all the people, including those with little or no special aptitude in art as well as the most gifted. Obviously, such a program cannot afford to be one-sided, but must provide experiences of various kinds. It must furnish a rich offering of subject matter and of experience, in which a balance between information and activity has been carefully observed. Just enough technical information should be introduced to balance the general information, and there should be an equitable amount of directed activity in relation to the creative activity included in the teaching unit. No program for art education, short of a balanced one, can be expected to accomplish all this.

QUESTIONS FOR DISCUSSION

1. Why should the need for balance in human relations be more urgent at the present time than it was a generation ago? How do Haggerty's ideas on school art align themselves with those on the balanced art education program, expressed in the present chapter?

ART IN A CHANGING WORLD

2. What can the study of art in the schools do to improve social conditions in a community? Do you think the carrying on of such a study practicable in the school curriculum? Discuss.
3. What makes taste possible and how can one's taste be improved through educational processes? Explain how, according to Dewey, an emotion may be transformed into aesthetic expression. Give an example of such transformation, drawing on your own past experiences.
4. How can one who understands art get more out of life than the person without such a background? Why does Geddes believe that artists and industry will further unite their efforts to win the confidence of the public? Does your experience bear out what he says about the taste of the consumer?
5. Give an example of each of the following aesthetic problems of everyday living: selection, appreciation, maintenance. Does the art program in the school system with which you are most familiar attain the objectives set up by Whitford? If not, what changes in the system would, in your opinion, be desirable?
6. When should art in the school furnish an outlet for expression with materials? How would you justify Cheney's statement that it is fundamental that each type of art product must be true to its materials and its processes?
7. What can an art teacher do to stimulate on the part of pupils a worth-while use of their leisure time? How does Watson suggest providing for the needs of talented children? To what extent should this provision be in the direction of vocational education? General culture? Do you agree with Tomlinson that art cannot be applied? Elaborate.
8. Why should the art education program in a public school system be a balanced one? What are some of the most significant art educational trends reported by Keppel and Duffus? How should these trends influence public school program planning in the arts? What are some of the educational values in art education enumerated by Hopkins? Which of these do you think is the most important?
9. In what ways can art as a school subject help the child to adjust himself to his environment? Explain the theory of the golden mean in education as presented by Stoops. What effect should an application of this theory to concrete schoolroom situations have on the teaching of art?

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REFERENCES

HUMAN RESOURCES: a report submitted to the National Resources Committee by the American Council on Education, by Goodwin Watson, *Educational Record*, Vol. 17, 1936, pp. 3-94.

Human resources, which are more valuable than all other assets of this nation, are now frequently wasted, underdeveloped or misused. As planning is necessary for the wise use of natural resources, so is it necessary for the development of human resources, and in both cases it involves and depends upon social planning. A plan is recommended to develop more fully and to enrich the lives of children, youth, and adults.

ART A WAY OF LIFE

M. E. HAGGERTY

43 pp. 1935. University of Minnesota Press. Minneapolis. *o.p.*

Believing that enrichment of life results through improvement in the visual aspects of the things one lives with, this booklet urges art instruction in schools to include the study of the home—its interior decoration and outward appearance.

ART AND THE MACHINE

SHELDON and MARTHA CHENEY

307 pp. 1936. Whittlesey House, McGraw-Hill Book Company, Inc. New York.
\$3.75

An admirable survey of industrial design in twentieth-century America, showing the emergence of modern design as a union of two streams of influence—American engineering and abstract art.

ART AS EXPERIENCE

JOHN DEWEY

355 pp. 1934. G. P. Putnam's Sons. New York. \$4

A treatise on the philosophy of art. An attempt "to restore continuity between the refined and intensified forms of experience that are the works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience."

ART IN A CHANGING WORLD

THE ARTS IN AMERICAN LIFE

F. P. KEPPEL *and* R. L. DUFFUS

227 pp. 1935. McGraw-Hill Book Company, Inc. New York. \$2.50

“Chapters on the effects of the arts upon American life. In addition to the usual subjects—architecture, painting, sculpture, and music, there are discussions on art education in the schools and outside the schools; advertising; art in daily life; commercial design; theatre and cinema; and government art.”

CRAFTS FOR CHILDREN

R. R. TOMLINSON

120 pp. 1935. The Studio Publications, Inc. New York. \$4.50; paper, \$3.50

Half of the 120 pages are taken up by the excellent illustrations. The author believes that craftwork develops initiative and creative power; also that primitive art bears a close relation to his subject, and traces the history of decorative art for 30,000 years, finding much in primitive drawings that can be compared with the first efforts of the children of today. He follows this up with a survey of crafts teaching in the principal European countries and in America.

ART EDUCATION IN PRINCIPLE AND PRACTICE

W. H. KLAR, L. L. WINSLOW, *and* C. V. KIRBY

422 pp. 1933. Milton Bradley Company. Springfield, Mass. \$2.50

The authors voice in their preface the hope that this book will be helpful to the grade teacher, to students preparing to teach, to the art teacher and supervisor, to the school principal, and to the superintendent. Art activities at the museum, at the library, and in the community are touched upon. Provision for talented pupils, organization of subject matter, and administrative matters receive adequate treatment.

ART IN THE INTEGRATED PROGRAM

M. F. S. GLACE

93 pp. 1934. The Author. \$1.35

Shows in a series of units of study the function art serves in the integrated curriculum of the fourth, fifth, and sixth grades.

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ENRICHED COMMUNITY LIVING M. H. BURNETT *and* L. T. HOPKINS, ed.

235 pp. 1936. State Department of Public Instruction, Division of Adult Education, Wilmington, Del. \$1.50; paper \$1

A stimulating report of a significant experiment in helping adults to achieve enriched community living through art and music. Actual undertakings are explained, exhibits and pageants described, and procedures and techniques developed. Most significant among the results of this state-supported program is the increased interest aroused in the parents regarding the regular activities of the public schools.

HORIZONS

NORMAN BEL GEDDES

293 pp. 1932. Little, Brown & Company. Boston. \$4.75

A distinguished designer for the theater has turned his genius to "literally redesign the physical aspects of a whole civilization." Mr. Geddes's designs for radios, gas ranges, and scales have won immediate acceptance because of their perfect fitness for their uses. In this book are presented his plans and theories for redesigning houses, theaters, restaurants, and all vehicles of transport—automobiles, trains, airplanes, and ships.

Chapter II

Art Education to Meet Modern Needs

AIMS

FROM the standpoint of the school organization, art should serve to motivate and enrich the entire curriculum, and it should contribute generously to the integration of school experience. Art in the modern school should aim both to stimulate in the child the experience of creating and to help him improve the manner in which he expresses himself through creative processes; at the same time, it should aim to stimulate in him the experience of appreciating by acquainting him systematically with fine examples of the arts of various peoples, both of the present and of the past.

PROCEDURES

Little formal instruction in art should be found necessary at any level of the pupil's progress through school, although there is an appropriate place for skillful guidance by the teacher, given always at the time in the pupil's development when the help is needed. In connection with his work in construction, the pupil is entitled to be made acquainted with the industrial processes necessary to the successful transformation of materials; in representation, he should be familiarized with the various methods of handling the mediums of graphic and glyptic expression.

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The typical art lesson may well be considered an appreciation lesson in which some form of purposeful activity is the usual means to emotional satisfaction on the part of the pupils, a vital experience of genuine enjoyment; otherwise the spirit of art would be lacking. If enjoyment is to be the lot of all the pupils, then the methods employed in teaching art should, in so far as practicable, be adjusted to the needs of individual members of the class, who, if placed in an inspirational environment and systematically exposed to fine things and to the various mediums of artistic expression, may be relied on to grow artistically.

After the pupil has been given ample opportunity to experiment, demonstration is often an effective means of teaching the art processes. Modern experimentation as well as traditional ways of translating thoughts and feelings into visual form will need to be demonstrated by the teacher. Thus lagging interest will be renewed, ideas clarified, and problems formulated for future units of experience. Free discussion of the principles involved should follow such demonstrations.

In all his work, the pupil should be allowed to choose the materials that seem to him best fitted to embody his own ideas. If teaching has been effective, there is little danger that the pupil himself will not possess aesthetic judgment sufficient to meet his art needs at any stage. It is for the teacher to stimulate and inspire children to set up their own aesthetic ideals and, if need be, to defend them.

THE METHODS EMPLOYED IN TEACHING ART SHOULD BE ADJUSTED TO THE INDIVIDUAL MEMBERS OF THE CLASS, WHO MAY BE RELIED ON TO GROW ARTISTICALLY. *The Railway Train, Water Color Painting by a Fifth-grade Child, Elementary Schools, Baltimore, Maryland.*



THE TEACHER

The success or failure of the art program in a school or a school system is dependent primarily on the character and educational background of the teachers employed to instruct the pupils. It is not enough that teachers shall meet the standard qualifications set up by departments of education and their examining boards. The professional attitude and outlook of a teacher is sometimes quite as important a factor in his suitability for employment as is the number of courses completed in a specified subject-matter field in a recognized art school, college, or university; physical, character, and professional qualities are all important in the training and selection of teachers.

According to Newmark,¹ physical qualities include appearance, neatness, health and voice; intellectual qualities, grasp of subject matter and command of English; character qualities, sincerity, enthusiasm, impartiality, self-control, common sense, humanness, sense of humor, and sympathy; professional qualities, care of classroom, discipline, instructional skill, promptness, understanding of children, cooperativeness, preparation for daily lesson, interest in pupils, personality, efficient care of routine including care of records and supplies, progressiveness, and resourcefulness. The accompanying diagram is intended to make more clear some of the salient characteristics possessed by good teachers at the levels of beginner, experienced teacher, and master teacher. Although teaching results have been classified so as to include a number of school subjects, the art teacher should be judged primarily on the basis of his ability to teach art; however, he should not neglect the teaching of subject matter

¹ Newmark, David, "Students' Opinions of Their Best and Poorest Teachers," *The Elementary School Journal*, April, 1935.

ART EDUCATION TO MEET MODERN NEEDS

CHARACTERISTICS POSSESSED BY GOOD TEACHERS

| <i>Discipline Qualities</i> | <i>Personality Qualities</i> | <i>Cooperation Qualities</i> |
|--|--|---|
| Ability to maintain order Fairness, honesty Good nature Patience Sympathy Courtesy Sense of humor | Personal appearance Enthusiasm Sociability Self-control Dignity Optimism Energy and intelligence Magnetism | Adaptability Professionalism Resourcefulness Punctuality Helpfulness Reliability |
| <i>Teaching Technique Qualities</i> | <i>Teaching Results Qualities</i> | |
| Knowledge of subject Organization of material Understanding of children Economy of class time Control over method Correct use of English Interest in work Ability to interest class | In art In reading, spelling In science, arithmetic In composition, penmanship In social studies In music General development of pupils | |

BEGINNER

Once the beginning teacher has been admitted to service in the schools, he should, under proper supervision by the principal and the subject supervisors, be able to demonstrate his ability to make use of scientific methods in teaching and to secure satisfactory educational results.

EXPERIENCED

The experienced teacher should be able to accomplish much more than the beginning teacher, without close supervision, for he has advanced to the level of efficiency that makes increasingly for reliability and independent action.

MASTER

The master teacher should be self-reliant and capable, with the cooperation of the supervisory officers, of giving demonstration lessons, carrying on original education research, and otherwise contributing to the professional advancement of the school system.

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from the fields represented by other school subjects whenever that matter is tied up closely with the work in art.

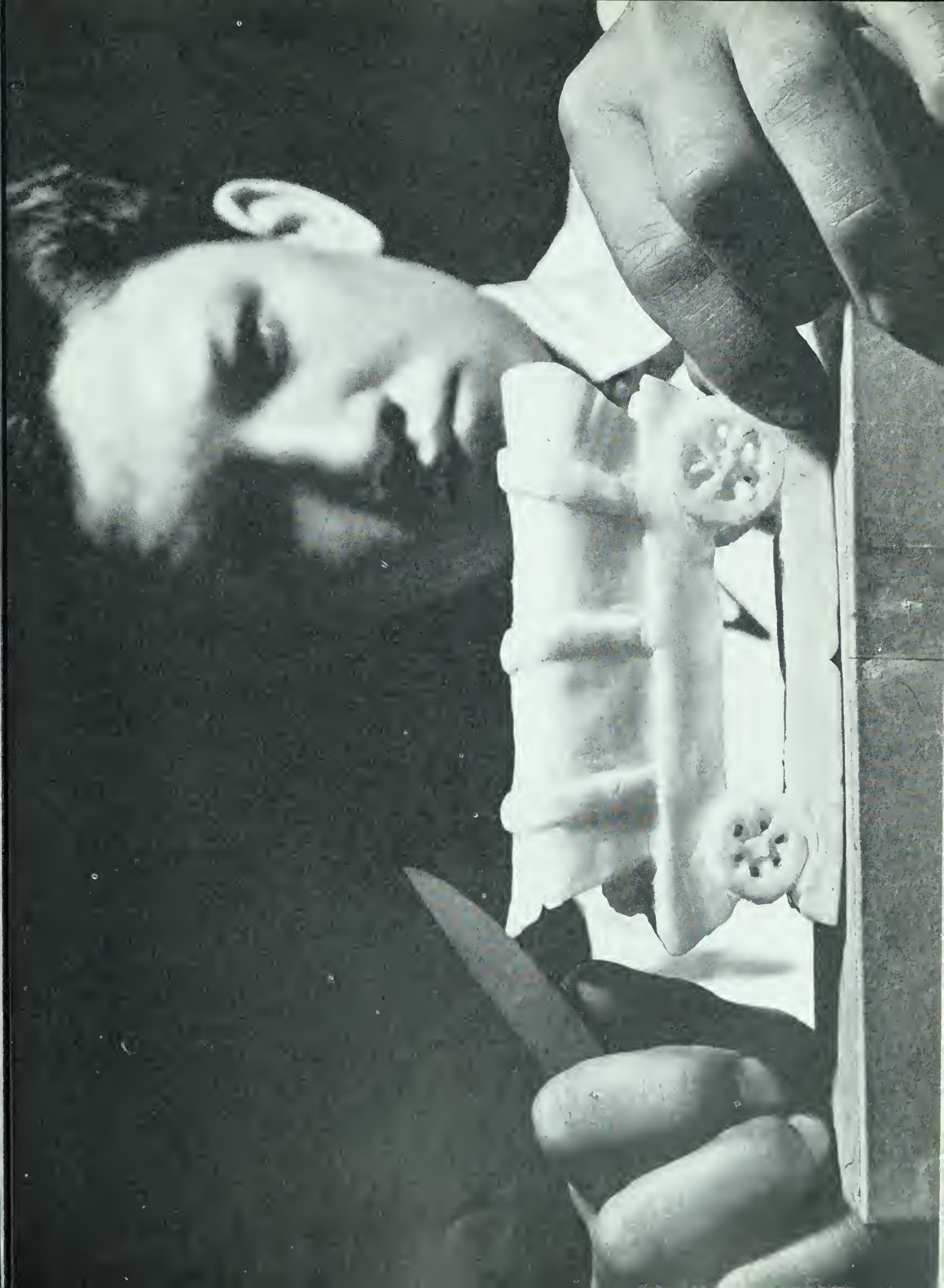
ART A MAJOR SUBJECT

Not only should art be offered as a major subject or a subject that meets every school day, but in the high school, credits earned in art should be accepted by our colleges toward meeting their entrance requirements. If art cannot be offered as a major subject throughout the junior high school years, it is probably better that it should be offered as a major subject for one year only during this period. The same applies with equal force to the senior high school period.

If, as pointed out by Suzzallo,¹ "the humanities, natural science and fine arts represent three different emphases in a broadly cultural education," then we are justified in urging that art be given the same recognition and emphasis in the integrated elementary and secondary school programs as is now accorded to other major subjects. No special favors should be sought for art subjects, nor should they be considered as any more special than the humanities or than science. Throughout the school system, art should continue to be stressed as

¹ Suzzallo, Henry, *Report of the Committee on Art Instruction in Colleges and Universities*, p. 30, The Federated Council on Art Education, 1927.

IN THE TYPICAL ELEMENTARY SCHOOL OF THE PRESENT DAY, INTEGRATION CAN BE REALIZED MOST EFFECTIVELY THROUGH ESTABLISHING DIRECT CONTACTS BETWEEN THE SCHOOL SUBJECTS. *The Covered Wagon, Symbol of the Western Movement. A Sixth-grade Boy Carving Soap, Public School No. 23, Buffalo, New York.*



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a general rather than as a special subject, because of its functional importance in social and in economic life, as well as because of its broadening cultural values.

INTEGRATION

Obviously, an effective unit of teaching must be broader than a single school subject, while integration, in which progressive teachers so strongly believe, calls for an enriched curriculum made up of subjects that have been carefully balanced one against the other. In the typical elementary school of the present day, this can be realized most effectively through establishing direct contacts between the school subjects which at this level are generally taught by a single classroom teacher.

It will be recognized, however, that in the junior and senior high schools offering a differentiated program of studies, correlation must generally be with subject matter from the fields represented by school subjects rather than directly with the subjects themselves. Consequently, the teacher of art at the secondary school level who would help to carry on an integrated school program is expected to relate the instruction that he offers to the fields of history, geography, science, mathematics, language, home economics, and industrial arts, the trend being toward a unified school experience, regardless of the traditional subject-matter boundaries.

The planning of units of teaching, whether they be in art or in some other subject area will, therefore, sooner or later bring those engaged in their planning to the realization that, normal human experience being integrated, the curriculum must likewise be integrated. Whenever the broader aspects of any school subject are considered, it will be realized that the integration of subject matter and of school

experience is inevitable. In such an educational program, art must be made to function broadly as an integral part, the creative-appreciative part, of the elementary and secondary school curriculums.

THE ELEMENTARY SCHOOL

Throughout the elementary school, art may broadly be conceived of as a component part and frequently as the outgrowth of the entire school curriculum. Because some experience with art is involved in almost every field of human endeavor, the subject helps the pupil to learn more effectively, the pursuit of it being essential to his liberal education on intellectual as well as on aesthetic grounds. There is no history, no geography, no science, which is not intimately associated with the topics around which the art course is organized. The elementary grade teacher who instructs in all subjects experiences no difficulty in teaching art, which is so closely related to the other school studies. During his progress from the kindergarten through the sixth grade, the school child receives consistent instruction in color, drawing, and construction, which should be made use of directly in creative activity, often inspired by school experiences arising entirely outside of the art field.

The school subject called art is then an organized body of creative and appreciative experience with materials, growing out of the life of the child. Since the modern curriculum is made up of experiences that are vital and real to him, art in the school should also afford a logical culmination for these experiences, because to be genuine, art must be experience that is vital. If the child is encouraged to express himself freely through art mediums, he will from choice often use for his inspiration those curriculum experiences that are most vital and real to him.

THE INTEGRATED SCHOOL ART PROGRAM

Since all people who are concerned about how things look must of necessity be interested in design, it follows that art education should be for the development of taste. Class discussions with lantern slides, photographs, paintings, etchings, color prints, and various products of fine craftsmanship should play an important part in the instruction offered. Oral and sometimes written reports should be encouraged. Illustrative material collected by the pupils should be mounted artistically and carefully preserved in portfolios or notebooks, each example being tastefully labeled. Written papers, too, should show good, artistic arrangement.

Wherever art has been included as an integral part of the school program, pupil participation and creative expression have been stimulated; when art has been taught for broad cultural purposes, it has never failed to function as an important integrating agent in the curriculum. Since, through the art experiences of an integrated curriculum, learning is greatly facilitated, obviously the art expression and appreciation growing out of it may be expected to serve to some extent as a measuring device for the effectiveness of teaching in general.

THE JUNIOR HIGH SCHOOL

There is no break between the instruction offered in the elementary schools and that offered in the secondary schools. The course helps boys and girls to recognize and to enjoy beautiful things, thus prompting them to frequent the parks and art galleries, and to be alive to the influences of beauty in its many forms, in nature, in painting, in architecture, in sculpture, in products of industry, and in even commercial advertising.

ART EDUCATION TO MEET MODERN NEEDS

The junior high school period being particularly the time of educational and vocational adjustment, special attention should be given at this stage to the talented pupil, who is carefully watched and encouraged to go on with his special art training. The course thus helps boys and girls to find themselves, and it helps the school to find out what special talent they possess.

As pointed out by Haney,¹ "Art is not for the few. It is for the many, for the many have to use it. It is not held that the training of the public schools will produce artists, but it is held that it will raise the standards of taste throughout the community. We cannot have people with high aesthetic standards without an effect on trade. People who know better things demand better things. Thus the art teaching of the public schools has a practical relation to the business interests in every community."

THE SENIOR HIGH SCHOOL

Art is taught in the senior high schools because it figures so largely in business, manufacturing, and engineering; because it helps the pupil to a fuller understanding of his other schoolwork; because it enables him to employ his leisure more advantageously; and because it provides for his initial training as a prospective worker in the arts or in art teaching.

Throughout the school system, art provides opportunities for creative self-expression, helping boys and girls to learn more effectively; it is essential to their all-round individual and social growth, enlarging their cultural outlook and enriching their lives. It develops in them appreciation which enables them to improve their personal

¹ James P. Haney, Director of Art in High Schools of New York City, 1909-1923.

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appearance, their homes, and their surroundings; it nurtures in them artistic abilities that are of value in any productive work they may undertake.

The aims of art teaching are to be attained through a careful consideration of pupil needs, through the determination of what experiences should be engaged in to meet these needs, and through the carrying on of effective instruction.

ORGANIZATION OF INSTRUCTION

A balanced unit of teaching in art is normally made up of a number of clearly conceived parts. The unit should embrace information as well as activity, the information included being both general and technical, in order to assure a broad cultural background. The activity growing out of the unit should be both directed and creative, in order to assure consistent pupil growth in the manipulative phases of the subject.

Although general information is of necessity nontechnical, the general information to be provided in any art teaching unit should be as closely related as possible to the art interests around which the unit is organized. The technical information should have to do with technique and with aesthetic considerations. Directed activity implies activity which is not creative, its purpose being nevertheless to develop those particular skills which will find fruition in creative

THROUGHOUT THE SCHOOL SYSTEM ART IS ESSENTIAL TO THE AESTHETIC GROWTH OF BOYS AND GIRLS, ENLARGING THEIR SOCIAL OUTLOOK AND ENRICHING THEIR LIVES. *Elephant and Attendant, School Circus, by Boys of Eighth Grade, Scarsdale, New York, Public Schools.*



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expression. Creative activity is activity which is not directed; it is the expression.

Even though careful planning is necessary in art as in other fields of education, it must constantly be kept in mind that the pupil should occupy a very important place in the planning. "Art Education," according to Gearhart,¹ "develops the child's use and awareness of art in his daily life. It is not designed to provide harmless, busy work, nor to make artists of all the children. The emphasis in art is on its contribution to the child's well-balanced personality and social efficiency. It is a wholesome, emotional outlet in work as well as in play. Opportunity is offered for varied experiences based on the child's interests and needs. Possibilities include painting, drawing, modeling, building and simple craftwork. Teacher and pupil share the adventure and responsibility of choosing activities that are satisfying and socially valuable. The final justification of art in the school program is the permanent satisfactions of production and appreciation that come to the pupils. Art teachers are striving to develop character and good taste through the fundamental unity of aesthetics, ethics and social concern."

RELATION OF INFORMATION TO ACTIVITIES

As art is concerned primarily with the transformation of natural or raw materials, the art period is given over largely to the teaching of

¹ Gearhart, May, "Experience in the Arts," contained in *Your Children and Their Schools*, a publication of the Board of Education of the City of Los Angeles, California, 1938.

THE CONTENT OF THE ART COURSE SHOULD CONSTITUTE A CONCISE SURVEY OF THE ART ACTIVITIES EVOLVED BY THE HUMAN RACE. *Ceramic Processes (A Group Activity), Parts Carved from Soap and Arranged by a High-school Art Class, Peabody High School, Pittsburgh, Pennsylvania.*



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general and technical information in connection with activities; to a consideration of art mediums, including both materials and processes, and to the relative merits of various art products.

In providing the general information in connection with any unit of teaching the purpose of doing so should be kept clearly in mind. "One of the most educational objectives of modern art education," observes Whitford,¹ "is to provide training that will stir the imagination, to develop in the individual the powers to visualize and dramatize, and to stimulate him to creative endeavor."

Since certain design principles are involved in every creative problem, wide scope for handwork will be afforded with suggestions for a large number of individual and group products, together with the necessary general directions for carrying these to completion. Handwork, including both drawing and construction is undertaken as a means of attaining insight through manipulation and expression through participation; expression is here to be considered as a means to general education and not as an end in itself.

The social studies, English, and other related curriculum fields will furnish a rich background of cultural information which should make all of the activities engaged in meaningful to the pupils. The content of the art course should, therefore, constitute a concise survey of the art activities evolved by the human race.

General information is to be regarded as but one element in the art experience of the curriculum, the enlightening and the stimulating part out of which the activity with materials will inevitably grow; technical information, as the evaluating part, which will enable the pupil to appreciate his own creative efforts and the works of the masters. Chapter III will be given over to the second part of the art

¹ Whitford, W. G., *An Introduction to Art Education*, D. Appleton-Century Company, Inc., New York, 1936.

educational experience—directed and creative activity, the experience with materials.

The mission of art in the curriculum is quite largely the providing of creative handwork, experiences with the mediums and materials of concrete expression. Art, therefore, must concern itself not only with painting, sculpture, and architecture, but also with materials, processes, and products of manufacture, with utilitarian as well as aesthetic values, and with the contributions of those engaged productively in the arts. The art teacher will make a special effort to provide conditions favorable to activities that will be broadly educational, to encourage those activities that best promote learning.

GENERAL AND TECHNICAL ASPECTS OF INFORMATION

Although general information is nontechnical, it must be recognized that the general information to be included in any art teaching unit should nevertheless be as closely related as possible to the specific topic around which the unit is organized. Clues to what may constitute the general information are furnished by such topics as the following, which refer to ideas that are general, since they do not specifically refer to art: geography, history, evolution, English, language, reading, spelling, writing, literature, music, arithmetic, science, health, nature study, current events, purpose, masters, consumers, guidance (see diagram, page 43).

Technical information has to do with technique and with aesthetic considerations. Clues to what may constitute the technical information are furnished by such words as line, mass, color, design, rhythm, balance, art form, representation, lettering, construction, fitness, process, technique, medium, harmony. The technical information included in the art course of study embraces, therefore, subject matter dealing with line, mass, and color, and with structural prin-

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ciples of design, with lettering, and other special phases of the subject that pupils will need to know about. A use for such information will be found in creative problems, as in the selecting and combining of objects and of parts, and in the making of drawings, designs, and constructed products.

SEQUENCE OF INSTRUCTION

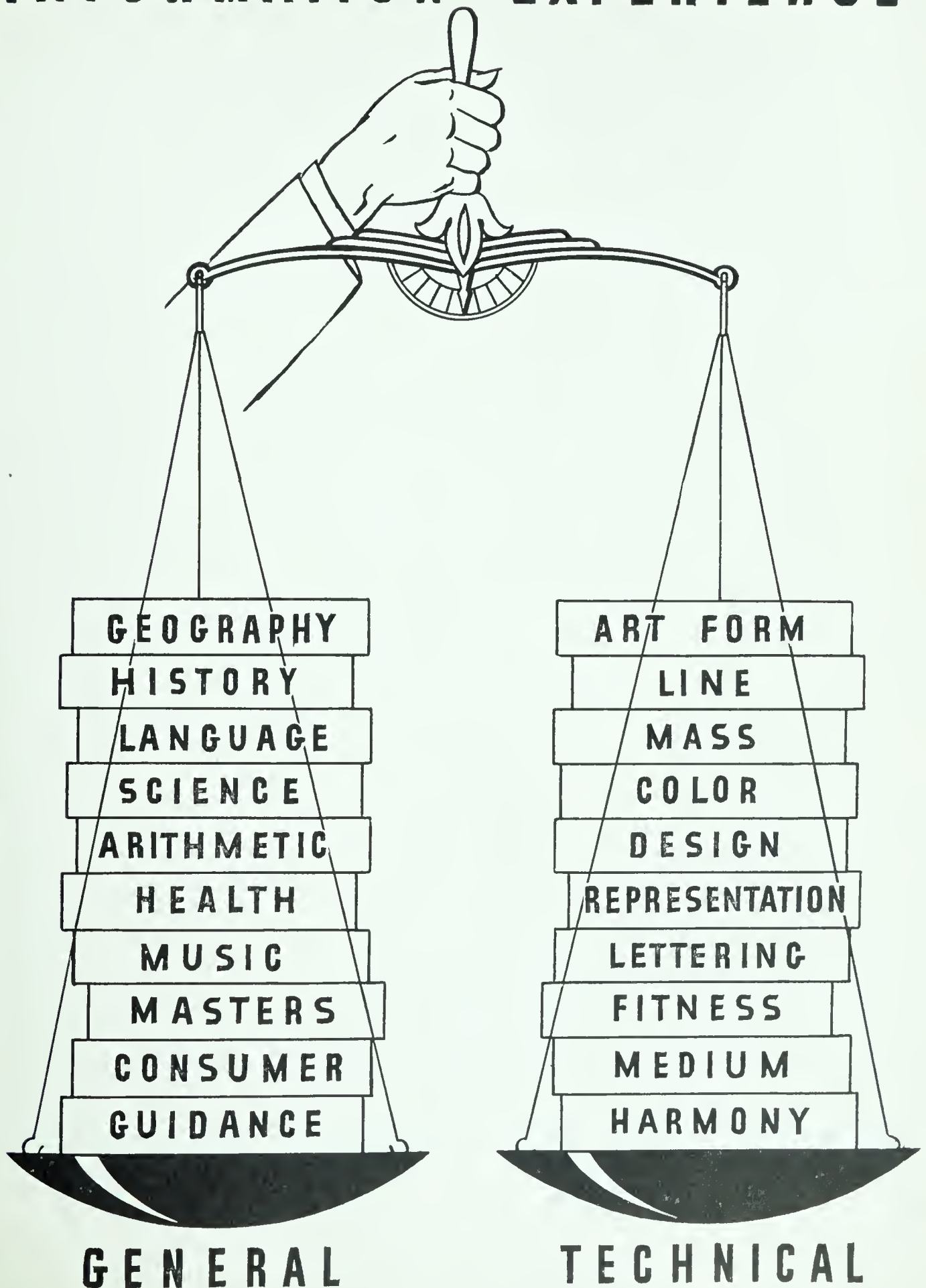
The following sequential steps are distinguishable in most units of work in art: (1) orientation, (2) design, (3) forming products, (4) appreciation. Orientation signifies finding one's bearings, getting squared away for the work anticipated. Design implies conceiving and planning, without regard to whether or not a drawing or a model is to be made in advance of the actual construction of a product. Design is interpreted to include decoration. Forming products involves the transformation of materials into art form, thus accomplishing the purposes of design. Appreciation involves judgment of the educational results, as well as evaluation of the art products turned out by the members of the class.

QUESTIONS FOR DISCUSSION

1. Define art as a school subject and tell how you would justify offering it as a major subject in elementary and secondary schools. Why should art be considered a general rather than a special school subject?
2. Why has it been difficult to secure for art the recognition accorded to other major subjects?
3. Describe and explain the differences which characterize the art instruction offered at the elementary and the junior and senior high school levels of the public school system. What part does drawing play in the learning process?

GENERAL INFORMATION IS SUFFICIENT TO BALANCE THE
TECHNICAL INFORMATION.

INFORMATION EXPERIENCE



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4. How may the subject of art be said to grow out of the school curriculum? How may it sometimes serve as a measure of the effectiveness of teaching in general?
5. What is the place of art in an integrated program of studies?
6. What relationship should exist between information and activity in an effectively organized teaching unit in art?
7. What do you think is the reason for including general information in the art teaching unit? Why could not the general information be taken care of by other curriculum subjects? What would be your criteria for judging the appropriateness of technical information in the teaching unit?
8. How much history of art should be included in the teaching unit?
9. Give an example of a technical problem likely to arise in the art class, in each of the following: color, arrangement, representation.
10. What are the significant purposes served by art as a phase of social life? By art as a school subject?
11. Into what organization topics would you divide the field of art for the purpose of classroom instruction? Distinguish between industrial art and commercial art.
12. Why should the subject matter of design be stressed throughout the art course?

REFERENCES

As a result of studies in psychology, of deductions from art tests, of the newer philosophy of art and education, and of the present-day types of courses of study in other subjects, methods of teaching art have undergone significant changes within the past few decades. In spite of innovations in procedure, some educators still believe that the success of teaching is not dependent upon the method but upon the ability of the teacher; other groups are of the opinion that instruction in art should conform to the new methods of education. The varied points of view presented in the references that follow bring before us many challenging phases of the subjects treated.

ART EDUCATION TO MEET MODERN NEEDS

ART AND EDUCATION

JOHN DEWEY *and others*

349 pp. 1929. Barnes Foundation. Merion, Pennsylvania. \$2

Composed of essays by members of the Barnes Foundation, this collection purposes to explain the character of its method of education. "The unwavering contention (of the Foundation) has been that art is no trivial matter . . . but a source of insight into the world, for which there is and can be no substitute . . . and in which all persons who have the necessary insight may share."

ART A WAY OF LIFE

M. E. HAGGERTY

43 pp. 1935. University of Minnesota Press. Minneapolis. \$0.50, *o.p.*

Presents deductions reached from the experiment conducted by the Owatonna Art Education Project, which was designed to develop a program of art related to the needs of contemporary American life. Believing that art is inseparable from everyday activities, Haggerty blames artists for thinking laymen incapable of appreciating or understanding their work; on the other hand he deplores the fact that laymen consider artists high-brow.

ART ACTIVITIES IN THE MODERN SCHOOL

F. W. NICHOLAS, N. C. MAWHOOD, *and* M. B. TRILLING

379 pp. 1937. The Macmillan Company. New York. \$3.25

This material is divided into 13 units of work, which cover various projects. Industrial and advertising art, as well as pure design, are included. Some helpful new ideas will be found in the sections on extracurricular activities and on scientific measurement in art education. The dual purpose in the selection of the illustrations is to show natural and sincere creations by children and to demonstrate results obtained by methods which have proved successful. Emphasis throughout is placed on integration of subjects.

A more detailed discussion of the industrial arts is contained in *Industrial Arts for Elementary Schools* by F. G. Bonser and L. C. Mossman (491 pp. 1923. The Macmillan Company. New York. \$2.40). The content embraces the purposes, scope, methods, psychology, and relationships of industrial arts for the first six grades.

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OUR CHANGING ART EDUCATION

FELIX PAYANT

93 pp. 1935. Design Publishing Co. \$2.50

A collection of essays which exemplify the progressive trends in art instruction in its relation to social and economic conditions and to a child-centered curriculum. Murals, textile designs, paintings, and drawings created by children are reproduced.

ART EDUCATION TODAY

Annual. Teachers College. Columbia University. New York. Various prices.

The latest ideas of specialists in art education are made available so that anyone wishing to keep in touch with trends in this field may follow here the strides made by experimenters. The type of material differs widely from year to year. This yearly publication is edited by the Fine Arts Staff of Teachers College, Columbia University.

ORGANIZATION AND TEACHING OF ART

L. L. WINSLOW

243 pp. rev. and enl. ed. 1928. Warwick & York, Inc. \$2.20

A great deal of material has been fitted into this compact book. With the practical objectives of the education and training of art teachers in mind, the author has assumed at the outset that all prospective teachers of art, drawing, industrial arts, and allied subjects should possess an appreciative knowledge of the entire field of public school art education. Consequently, in his book he presents a working program of instruction which should enable the student to keep constantly in mind the relationship which each particular unit of instruction bears to the public school curriculum as a whole.

ART, ARTIST, AND LAYMAN

ARTHUR POPE

152 pp. 1937. Harvard University Press. Cambridge, Mass. \$1.50

While making a study of art education in the United States for the Carnegie Corporation in 1933-1934, Pope formulated some thoughts about the teaching of the visual arts. These ideas are incorporated in this book in which he sets up what he calls a rational program of education, not only in schools but also in the community. In an appendix he explains what is meant by teaching the theory of space arts.

ART EDUCATION TO MEET MODERN NEEDS

ART EDUCATION IN PRINCIPLE AND PRACTICE

W. H. KLAR, L. L. WINSLOW, and C. V. KIRBY

422 pp. 1933. Milton Bradley Company, Springfield, Mass. \$2.50

Three practicing administrators voice in their preface the hope that this book will be helpful to the grade teacher, to students preparing to teach, to the art teacher and supervisor, to the school principal, and to the superintendent. Art activities at the museum, at the library, and in the community are touched upon. Provisions for talented pupils, organization of subject matter, and administrative matters receive adequate treatment. Several charts, such as the one showing integration of art and other subjects, are a welcome addition to the volume.

Art in the Integrated Program, by M. F. S. Glace (93 pp. 1934. The Author. The Maryland Institute, Baltimore. \$1.35), shows in a series of units of study the function art serves in the integrated curriculum of the fourth, fifth, and sixth grades.

Chapter III

Activity Experience in Art Education

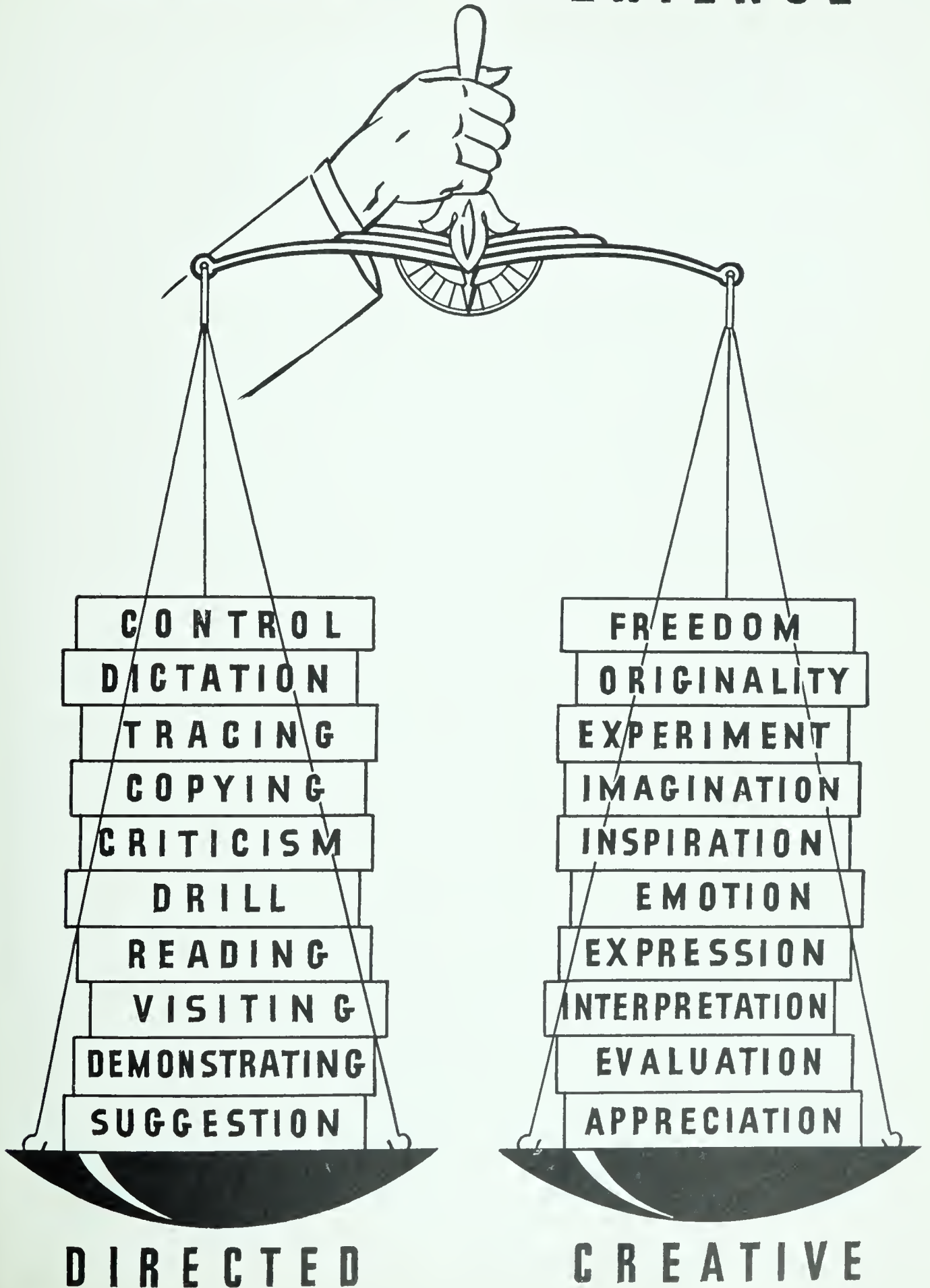
THE CREATIVE ASPECT OF ACTIVITY

C HILDREN naturally express their ideas and feelings in the things they create. The beauty to be realized in such accomplishment depends, however, on the acquaintance of pupils with the possibilities afforded by numerous mediums of expression. The best creative results are those secured where the acquisition by the pupils of significant art information guarantees that expression shall be the adequate embodiment of ideas. Today the subject of art not only involves expression on the pupil's part; there is always a worth-while motive back of it, and the form that the expression takes must be appropriate to the problem at hand. School experience will be recreational to the extent that the expression has not been formalized by the teacher.

That which is present in a work of art as indicative of thought and feeling is called creative expression. An artist's creative expression is controlled by inspiration, or the impulse to create as manifested in all artistic endeavor; by memory, which releases the power to create an object previously perceived; by imagination or fancy, which releases the power to form an object not previously perceived.

DIRECTED ACTIVITY IS SUFFICIENT TO BALANCE THE
CREATIVE ACTIVITY IN THE UNIT OF TEACHING.

ACTIVITY EXPERIENCE



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The creative expression in a work of art is manifested by the presence of feelings or of emotions, such as joy, grief, fear, hate, awe, reverence, longing, and aspiration; and by the intensity of expression. An artist puts something of himself into his work. That which differentiates the work of one artist from the work of other artists is called personality. Without personality there can be no art.

Creative activity being activity that is not directed, the clues to the meaning of creative activity are to be found in such words as freedom, originality, experiment, imagination, inspiration, emotion, expression, interpretation, evaluation, appreciation (see diagram on page 49).

ART AS EXPERIENCE

Paintings. Paintings are the outgrowth of inspiration coming from a desire to experience beauty by conveying thoughts and feelings through creating significant forms. Thus reverence, devotion, and aspiration are shown in religious paintings; joy, grief, fear, love, and hate, in genre paintings; patriotism, in historical paintings. Mystery, tranquility, and awe are often expressed in portraits. Most of the emotions and other feelings are expressed in paintings of animals. Emotions are sometimes expressed even in still life paintings.

Buildings and Statues. Buildings are the outgrowth of inspiration coming both from a definite need on the part of the architect to ex-

WORKS OF INDUSTRIAL ART ARE THE OUTGROWTH OF INSPIRATION COMING FROM A DESIRE TO CREATE PRODUCTS TO MEET SPIRITUAL AS WELL AS MATERIAL NEEDS.

Art of the Renaissance, Monochrome Linoleum Print on Mouk's Cloth, Produced with Nine Separate Blocks by Pupils of Tenth Grade, Baltimore City College (High School for Boys), Baltimore, Maryland.



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press himself as an artist, and from a definite need on the part of the people for buildings. Joy is expressed in theatre buildings; grief, in memorial buildings; fear and hate, in fortresses and prisons; awe, reverence and aspiration in churches. Personality is shown in all types of buildings. In every age architecture has served as a mirror to reflect the characteristics and the needs of people in the buildings they erected. Sculptures are the result of emotion and inspiration culminating in a desire to experience beauty and to convey the experience to others; to create significant forms; to perpetuate ideals and memories; to make the environment more beautiful. Works of sculpture express joy, grief, love, hate, fear, awe, reverence, and other feelings. Sculpture reveals personality. The sculptor's temperament, mentality and artistic taste are all revealed in his work.

Manufactured Articles and Advertisements. Works of industrial art are the outgrowth of inspiration coming from a desire to create products to meet spiritual as well as material needs. The craftsman-designer exercises imagination or fancy in the forming of products, both in their construction and in their decoration. The products of industrial art reveal personality in the individuality of the artist's expression, shown by his originality and sometimes by his inspired use of historic examples and of nature. Works of commercial art are the outgrowth of inspiration coming from a desire to experience beauty through the creation of an advertising composition or of a display of products.

GENERATING CREATIVE EXPRESSION

Drawings or paintings which are the culmination of experiences of pupils should be creative; they should be the free and individual expressions of the children who produce them, without the subject matter, the art form, or the technique being imposed by the teacher.

This does not mean that the foundation for such expressions should not be carefully laid by the teacher in advance of the process of creation.

Such a foundation implies the stimulating and nurturing of aesthetic experiences. These may be either real or vicarious. The incentive or inspiration for creative expression may come either from the child's actual contact with life or from his indirect contacts with life made through reading, through the observation of pictures, and through other means. In any case, the teacher must "set the stage" in such a way that the child's interaction with the environment will demand an outlet in some form of creative release, for the child's mind should be so permeated with and dominated by his experiences that he will be driven from within to do something about them, to represent or build something. A good way for the teacher to secure this state of mind on the part of the pupils is to promote in every way possible classroom situations that will contribute to this end. This means providing at all times stimulating and inspiring surroundings, as well as materials that will interest and challenge the child and satisfy his artistic impulse to create.

Pupil experience, if properly stimulated and guided, will inevitably result in art expression. While a unit of work is in progress, the teacher should make clear to the class the various visual aspects of the unit which are essential to an understanding of it and which would, therefore, have a direct bearing on the creative expression growing out of it.

A background of experience for art expression with materials can sometimes be provided through the preliminary showing of illustrative material such as objects and prints, and the use of demonstration, dramatization, and class discussion. Class visits to institutions and localities where significant objects are to be seen and experience ac-

THE INTEGRATED SCHOOL ART PROGRAM

quired are also desirable. Pupils might, under certain conditions, be taken on an excursion to a neighboring store, factory, or public building; to the art, science, or history museum; or to the public library. Sometimes children should be encouraged to make visits to such places individually rather than in a group. This vital pupil experience should, under effective teaching, grow into some form of appropriate graphic or plastic expression.

In order to promote creative expression, the teacher may help the pupils to recall and talk about their experiences, and sometimes to describe minutely the objects and episodes that have interested them most. As the themes are presented, the teacher may well make a list on the blackboard of the various topics suggested. Each theme may then be discussed according to its inspirational possibilities.

The list of themes compiled by the class should be found helpful to the pupil in deciding on a title for his work. The final choice of theme should, however, be left entirely to the individual child, even if it should not relate to the unit of teaching in progress at the time. A list of themes for products that have been used and found satisfactory under certain conditions will be found on page 58.

Likewise, the actual carrying out of an illustration should be left to the individual child, unless he should ask for help which the teacher is able to give. The discussion of art principles, such as those relating to composition, color, and representation, should generally be left until the evaluation or appreciation period which is held at the end of the lesson.

FACILITATING EXPRESSION

Every normal child is endowed with the impulse to express himself in a concrete way, and the satisfaction of this impulse demands that he be given an opportunity in school to manipulate a variety of

ACTIVITY EXPERIENCE IN ART EDUCATION

materials constructively. With a view to assisting the teacher in the task of helping children translate their feelings into appropriate material form, the following suggestions are offered with the hope that they will make possible greater art educational returns from activities.

1. Since a purpose underlies all creative activity, make every effort to discover the pupil's purpose before passing judgment on his motives.

2. The child's standard of what constitutes a good job should be respected, while an effort is made to stimulate its development and growth. Anything that is worth doing at all is worth doing well.

3. In craftwork, insofar as it is practicable, teach children how to use actual industrial processes and materials. In such activities do not encourage pupils to make use of inappropriate processes, such as the painting of clay to simulate glazed pottery. Dishes are made of clay; if they are to be glazed, glaze should be used, not paint.

4. In modeling and other craftwork with a representational purpose, the mediums and processes used should be those that will best embody the idea to be expressed. Thus, fruit, meat, and other products or objects may be represented with clay, plasticene, plastic wood, or other mediums, as desired. In all such creative work, do not confine pupils to the legitimate industrial materials and processes.

5. Remember that the child's aesthetic standard should be respected. Size and scale are relatively unimportant as compared with imagination and design. Yet the ultimate ideal set up for a craft product should be that accepted generally by people of good taste. For instance, the published book should be the bookmaking ideal; the manufactured dish, the dishmaking ideal.

6. Wooden and pasteboard boxes and tin cans and boxes may be decorated appropriately with oil or enamel paints. Paint is, however,

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a questionable medium for decorating either windows or bottles. For similar reasons do not encourage pupils to ornament bottles or other glass objects by pasting paper patterns on them.

7. After the child has been given an opportunity to experiment, demonstration is often an effective method for teaching such processes as measuring, cutting, squaring, pasting, gluing, sawing, and painting. Do not expect children to make satisfying use of materials without being taught how to perform the processes essential for their successful use.

8. Encourage children to use neutral colors for painting such articles of furniture as window boxes and plant crocks. Vivid orange, red, yellow, and other strong colors will unduly attract attention away from the plants. Neutral colors are best for all such purposes.

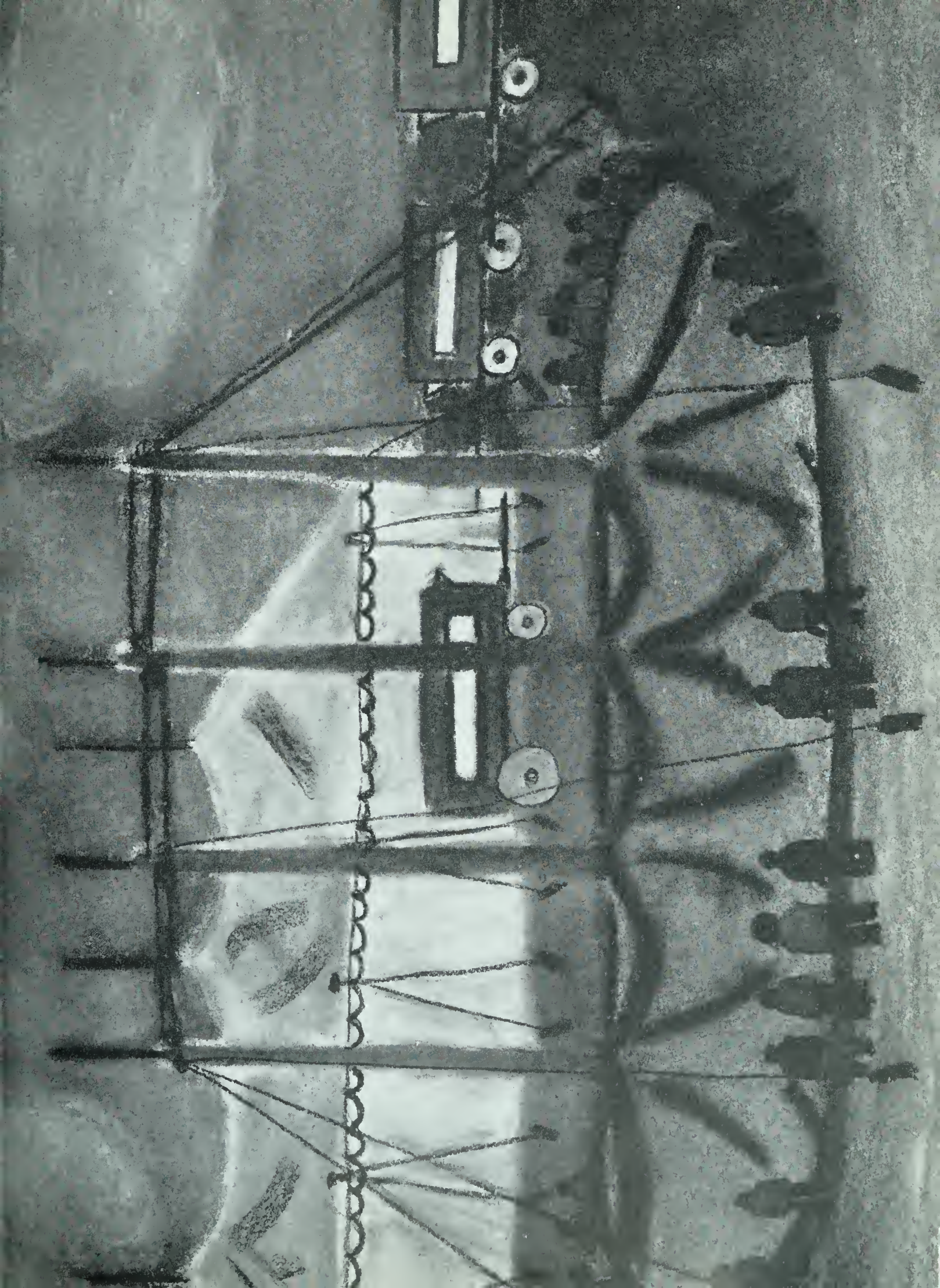
9. The supplies of the class should be carefully arranged and otherwise taken care of by the teacher if, in turn, the pupils are to be expected to care for their materials. This applies to paste, clay, wood, nails, and paint, as well as to crayon and paint boxes, brushes, hammers, and other tools. There should be a place for everything in the room and everything should be kept in its place when not in use.

SUGGESTED THEMES FOR CREATIVE EXPRESSION

A recent magazine article¹ dealing with creative work in the schools contained the following significant comment: "There is an

¹ Thurman, Arthur B., "Creative Work in Painting," *The Baltimore Bulletin of Education*, January, 1938.

THERE IS AN IDEAL IN CHILD ART, ATTAINABLE BY THE CHILD, AS WELL AS AN IDEAL IN ADULT ART. *Erecting the Circus Tent Early in the Morning. Chalk Drawing by Henry Wisniewski, Age 13. Eighth Grade, Patterson Park Junior High School, Baltimore, Maryland.*



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ideal in child art, attainable by the child, as well as an ideal in adult art. To set an adult standard would be to force an unnatural and consequently useless method of expression which does not contribute to the personal development of the student at all. The fact that the child expresses his experiences in a way different from that of the more mature artist is all the more proof that it is genuine, and not imitative." With these thoughts in mind let us consider at this point the appropriateness of a number of themes which have been selected by children themselves for their own creative work.

In Painting. Street Fair; A Busy Corner; Summer Sport; The Game I Like Best to Play; At the Zoo; Shoveling Snow; Fire Drill; At the Market; Making Garden; A Rainy Day in the Country; Children Play Hop Scotch; The Circus Parade; A Picnic; Going to Church; House by the Roadside; Beggars; The Funeral Procession; School Is Out; After School; Homework; Moving Clouds; In Fairy Land; Jungle Scene; Party Dresses; The Birthday Party; Holidays; At the Movies; Playing in the Park; The Football Game; Walking against the Wind; Main Street; Traffic at Rush Hour; Feeding the Chickens; It's All Wild; Airplane over the Mountain; Cherry Blossoms in Washington; The Flower Show; The Railway Train Crossing a Bridge.

Moon Making a Pearly Path on the Water; Storm at Sea; Going Fishing; Fishing; Harbor at Sunset; The Ferry Boat; Swimming in the Sunshine; The Boat Race; Sailing Away; Lighthouse at Night; Playing on the Beach; Seashore in Winter; Ocean Liner and Tugboat; Lake at Sunrise; Boat Going under a Bridge; The Viaduct.

Stevedores at Work; Newspaper Boy; Our Family; Baby Sister; A Good Neighbor; A Peddler; Hurdy-gurdy Man; Lady at the Library; Country Dance; Young Girl; My Cousin Billy; Captain of

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the Team; Sally at the Blackboard; Mother with the Vacuum Cleaner; A Salesman; Glee Club Singers; Child with a Doll; A Teacher; The Family Doctor.

Electric Toy Train under a Bridge; Toy Autos; Dolls; My Roller Skates; My Favorite Toys.

In Sculpture. The Country Child; Grandfather; Skating; Make Believe; Masquerader; School Days; Safety First; Home Run; A Touchdown; Victor of the Race; Policeman; The Boy Scout; A Girl Scout; Winter Fun; Full of Pep; Spring Fever; The Politician; Flower Vendor.

Alley Cat; Stray Dog; The Hunter; The Wounded Deer; The Lamé Horse; Rabbit Eating a Carrot; Forever Young; Animal That Ought to Be; Polo Player; The Four Horsemen (War, Pestilence, Famine, Death); Mounted Policeman.

In Architecture. Factories at Twilight; The Theater; Building Houses on the Avenue; Big Apartment Houses; Skyscrapers at Night; Hangars at the Airport; Our School Building; Barns and Silo; Memorial Hospital; The Art Museum; The Carnegie Library; Church in a Snowstorm; Homes of Other Days; Pavilion in the Park in Summer; The Courthouse; Our Railway Station; Five-and-ten-cent Store; Market Place; The Department Store; A Filling Station; The Post Office; Public Garage.

Christmas Garden; Landscaping the School Grounds; Community Improvement Plan; How Architecture Has Developed; Models of Buildings; A Model Town; An Architect at Work.

In Industrial Art. Going to Work; The Weavers; Creative Hands; Labor Troubles; The Strike; Potters at Work; A Craftsman; Modern

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Machine Manufacturer; The Printer; Piecework; Quitting Time; Drawings to Show Tools, Materials and Processes; Factory Workers; Woven Fabrics; Block-printed Textile; Tie-dyed Scarf; Batik-dyed Handkerchief; Appliqued Pillow Cover; Embroidered Decorative Picture; Copper Plaque with Repoussé Decoration; Brass Letter Opener; Clay Tile; Terra-cotta Figures.

Glazed Bowl; Vase; Bound Book; Toys Carved from Wood (animals, boats, vehicles, airplanes); Wooden Paper Knife with Carved Decoration; Leather Book Cover; Leather Belt; Leather Bill Fold; Masks; Musical Instrument; Marionette; Stage Scenery and Stage Properties.

In Commercial Art. Drawings to show tools and processes; How Advertising Art Is Carried On; Sign Painters at Work; The Bill Posters; City Billboards Seen at Midnight; Neon Signs at Night; Radio Broadcast; Distributing Handbills; Window Shopping.

Poster, Signs; Greeting Card; School Emblem; Club Emblem; Calendar; Book Cover; Advertising Illustration; Book Jacket; Folder; Pamphlet Layout; School Paper and Magazine Dummy; School Annual Dummy; Block-printed Illustration for School Publication; Place Card; Menu Card; Letter Head; Monogram; Sticker; Cartoon; Exhibit Plan; Bulletin-board Arrangement; Exhibit Arrangement; Arranging the School Exhibit.

TO PRACTICE SCULPTURE SUCCESSFULLY AN INDIVIDUAL MUST POSSESS ARTISTIC INCLINATION; CAPACITY TO UNDERSTAND AND INTERPRET FORM; IMAGINATION AND VISION. *Animal Form Being Created in Sandstone by a Senior High-school Boy at the Aliquippa High School, Aliquippa, Pennsylvania.*



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In a Number of Fields. A unit of teaching in an eighth grade was organized around an imaginative theme which was stated in the form of the following story:

“By the year 5000, there were no longer any animals for the zoos. All had been killed by hunters, or had died. The politicians called in the scientists, who had then learned how to give life to any form created. They were asked to create new animals for the zoos. After these were completed, a celebration was held, the animals performing, and the scientists and politicians taking part in the ceremonies.”

Animals for the ceremonies that took the form of a circus were made by the boys (see illustration on page 37). There were twelve animals in all. Framework for the animals was made of heavy baling wire and chicken wire. Over these was sewn burlap. The animal was then painted with a thin glue size. This surface takes paint well. Powdered paints were used. Old burlap bags were brought in by the pupils. The whole affair was staged by boys. A mechanical man in which one of the boys was placed acted as master of ceremonies. The script was written by an English class. Advertising was done by the art classes. Animal dances, contests, and a costume parade with prizes formed the program. Each animal had a costumed keeper. A few large “mummer” heads were made and worn with costume. Most of the animals were new creations with new names given to them.

THE DIRECTED ASPECT OF ACTIVITY

The pupil soon learns that expression is not all there is to art; that his expression must be controlled, not by his teacher, but by himself. “Man by nature is a skill-hungry animal,” writes Jacks,¹

¹ Jacks, L. P., Principal, Manchester College, London, England.

“His nature is defined by his function, and his function, as revealed alike by the structure of his body and his mind, is the exercise of skill. Taking the ‘self’ all around, it seems to me that its hunger for skill is the most salient and universal feature of it. This is why the finest examples of self-expression are to be found in the great arts. Here it is that the self most completely attains the joyous satisfaction of its deepest needs, while satisfying at the same time the needs of the social environment, with which it is integrally one. Without some form of skillful activity on lines that are socially valuable, self-expression is impossible. Education is the discipline of the self which leads to that result.”

Directed activity is activity which is not creative; its purpose being, nevertheless, to develop in pupils the particular and special skills that will find fruition in the creative work. Clues to the characteristics of directed activity are to be found in such words as dictation, tracing, copying, demonstration, criticism, control, drill, reading, and visiting (museums, libraries, factories, stores and other places of interest and value). See diagram on page 49.

“Through first-hand experiences, creative expression with materials and discussion of art values,” says Gearhart,¹ “we help boys and girls in recognizing beauty as a way of living; in recognizing the practical value of art not in terms of dollars and cents but in efficient recognition and choice.”

In short, the art objectives cannot be realized in teaching unless the child’s creative experience is to be aesthetically reconstructed, to the end that his artistic taste and skill will improve. It devolves upon the teacher to help the child to realize wherein lies appropriateness in the use of materials, as well as to help him to realize his dream creatively, thus securing aesthetic satisfaction through the manipula-

¹ Gearhart, May, Art Supervisor, Los Angeles, Calif.

tion of materials. It should be kept in mind, further, that the teacher should assist the child always at his own level of comprehension and muscular coordination.

SOME EXAMPLES OF DIRECTED ACTIVITY

A motive for acquiring technical information should always be found in the life situations of an educational unit. In this process the directed activity will be a means to an end rather than an end in itself, for it will help the pupil to improve the manner in which he expresses himself. It must be born in mind, however, that art quality present in any work of art has to do not only with the object's claim to beauty but with its significance or meaning as well. Both of these considerations should play an important role in its evaluation or appreciation. An art object should not only be good looking, it must be good for something; it must have a meaning—significance, as well as pure art form. The problems that follow¹ are typical of those that arise from time to time as an art course of study develops. The solving of these and similar problems by the pupils will constitute a considerable part of the aesthetic subject matter involved. Although no attempt has been made to arrange the problems according to age or grade levels, they have been arranged approximately in the order of difficulty.

¹ For possible assignment to particular grade levels see *Art Education Charts*, by Leon L. Winslow, Warwick and York, Inc., Baltimore, Md., 1930, \$1.50, organized under five headings: color, form, arrangement, lettering, construction. Each of these topics is illustrated with six full-page charts.

IT DEVOLVES UPON THE TEACHER TO HELP THE CHILD TO
REALIZE WHEREIN LIES APPROPRIATENESS IN THE USE OF
MATERIALS. *Clay Work and Weaving. Secondary-school Level. Los
Angeles, California, Public Schools.*



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1. HOW CAN WE ARRANGE THINGS SO THAT THEY WILL LOOK WELL?

The teacher explains to the pupils that order means putting things in their right places in relation to each other. When things are not so arranged the result is disorder. The teacher encourages the children to discuss good arrangement in their homes, a place for everything and everything in its place when not in actual use. Convenience and beauty are closely allied. He may demonstrate how misplacing things in the classroom—pictures, desks, books—brings disorder and a lack of convenience and of beauty. Design begins with order or purposeful arrangement.

The teacher may also demonstrate disorder and order, in arranging pieces of paper on the class bulletin board. If pieces of paper of various sizes, shapes, and colors are used, good order will involve the choice of suitable sizes, shapes, and colors, as well as the determining of position. He may call on pupils one at a time to change the arrangement by moving two or more pieces of paper. This may be followed by an exercise in which the pupils create their own satisfactory arrangement on the bulletin board.

Small sheets of colored paper may now be passed out to the pupils, one color to each child. Instructions are given for folding and then cutting the paper so that each pupil may produce from his sheet a number of rectangular pieces. After the bits of colored paper have been thus provided, the children may be asked to exchange, with their neighbors at left or right, half of their pieces for pieces of a different color. Each pupil may now make an individual design by arranging the pieces of colored paper on a sheet of Manila paper. When the arrangements are “satisfactory,” the paste is passed and the bits of paper are fastened to the Manila sheet. When completed, the work

may be put up for class criticism. From this beginning, more elaborate paper-mosaic patterns may be made by individuals and by groups of children.

2. WHAT COLORS DO WE SEE EVERY DAY?

The children should be encouraged to tell about the rainbow. This will serve to introduce the names of the various colors. To associate each color with its name, a prism may be hung in a window that faces toward the sun. The prism will throw a spectrum on the wall or about the room. The children are asked to name the colors they see. The five typical colors are red, yellow, green, blue, and purple.

A color chart containing the five typical hues may be shown to the class. Pieces of colored paper may be attached with pushpins or thumbtacks to a large drawing board. The color samples should be circular in form and arranged on the circumference of a large circle. If the centers of these circular color samples were to be connected by lines, a pentagon would be described. The red sample is placed at the top and, progressing in a clockwise direction, the hues are arranged in order: red, yellow, green, blue, and purple.

The teacher may point to the hues in succession, calling on pupils, one at a time, to name the colors indicated. Then one child at a time may be asked to point to the hues while the teacher calls on other pupils, in turn, to name them. The teacher then asks different pupils to go quietly to the chart and find any color that he calls for. The children are now asked to select color samples from a box of scraps of colored cloth or paper, or colored yarns. They may be asked individually to pick out any object in the room, go quietly to it and say, "The color of this ____ is ____." This drill should enable pupils

to recognize and name the five typical hues wherever they may be found.

The color knowledge developed through following the preceding suggestions may be still further emphasized by a review drill in which the pupils are given paper and colored crayons. They are asked to pick out the red crayon, the yellow crayon, the green crayon, the blue crayon, the purple crayon. It is but a step from picking out the crayons to arranging them on paper in the spectrum sequence.

The pupils may now examine some reproductions of masterpieces of painting, in order to find out how the artist has made use of the five typical hues.

3. HOW CAN WE USE DRAWING TO TELL OTHERS WHAT WE ARE THINKING ABOUT?

The teacher asks the pupils to recall interesting experiences that they have had or places that they have seen or visited. Then he calls on a number of children to tell their stories to the class, after which the paper and box of crayons are passed and each is asked to tell his story by means of a drawing.

Such topics as the following might be appropriate for a primary grade pupil: Visit to the Farm, My Dog, The Animals I Like, Lunch Period, Resting, The Iceman, A Rainy Day, Bonfires, Making the Snow Man. Some topics recently suggested by a group of junior high school pupils, reported by Thurman,¹ included the following: Grocery Store, The Harbor, Men Working, Market on Saturday, The Movies, At Breakfast, Barber Shop, Beauty Shop, The Park, Exciting

¹ Thurman, Arthur, "Creative Work in Painting," *The Baltimore Bulletin of Education*, Vol. 15, No. 4, January, 1938.

Events (including fires, automobile accidents, and horse races), Imaginary Place, News Events (including weddings, parties, and other social gatherings).

When drawings have been completed, they should be put up in the front of the room for inspection. Several children may be called upon to explain their pictures. Technique should not be stressed. The pupils should be allowed to select a few of the most significant pictures for display on the class bulletin board, those that tell the story most clearly.

4. HOW CAN WE MAKE CAPITAL LETTERS AND NUMERALS?

Single-line capitals and numerals may first be drawn from dictation. It may be well to have some good examples of single-line lettering clipped from newspapers and magazines, collected and brought in by the children. These are carefully mounted and held up before the class for discussion.

Single-line lettering should be taught by the copy method, the teacher being followed line by line by the class. Paper with lines should be used and lines should be drawn on the blackboard to represent those on the paper. The letters should be one space high and the lettering should generally begin about half an inch from the edge. Why the lower half of the letters should appear heavier than the upper half should be developed. In order that young children may be taught to space their words well, they may begin by marking off the distance for a margin at the left by placing a finger at the left and marking off its width with a point. They may also separate their words in this way. They should be taught that each word is kept together by placing its letters closely and that by separating the groups of letters or words by spaces we make each word easily read.

5. HOW IS THE RULER USED IN MEASURING?

All things can be measured, that is, their extent can be determined according to some unit of measure. A unit is a single thing. The two units that we use most often in measuring are the foot and the inch.

The rulers are passed and the teacher explains that the ruler is 1 foot long. Then he asks the pupils to use their rulers in measuring, first calling on one pupil at a time to measure certain distances, such as the length of a desk, the height of a chair, the width of a window. Not until an attempt is made to measure a distance less than 1 foot will the need arise for a unit of measure which is less than a foot. The attention of the class should then be directed to the inch graduations on the ruler and to the numbers which indicate the distances. The pupils are asked to point to 1 inch, 2 inches, 3 inches and up to 12 inches; to measure from one corner along the edge of a piece of paper 1 inch, 2 inches, 3 inches, and to place points; to measure along the opposite edge from the corner, as before; to connect the points; to measure along the other two edges from the corners, as before; to connect the points on one edge with the corresponding points on the opposite edge, thereby dividing the paper into squares. (The paper thus divided may be made to serve as a trellis for a decorative pattern, a unit of design being placed in each square or oblong. Colored crayons may be used in drawing the units.)

In measuring, need will be felt for developing the meaning of such terms as left, right, upper, lower, upper left and right, and lower left and right, vertical, horizontal, and parallel. The pupil's knowledge of the foot and inch measurements should be made the basis for teaching the half inch. The teacher passes out $\frac{1}{2}$ -inch

strips of paper of various lengths and asks the pupils to measure them, calling on several children to give the length. Then he asks the pupils to measure 1 inch from one end of the strip, to place a point, and draw a line across. Then he has the scissors passed and asks the pupils to cut the paper in two, cutting on the line drawn across the strip. The pupils are asked to put aside the long strip of paper and to hold up the strip which is 1 inch long. The class is now asked to fold the two ends of the 1-inch strip of paper together, to crease the paper and to open it out flat again; to draw a line across the paper; to cut the piece of paper "in half" by cutting on the line. Now that the new unit of measure, the $\frac{1}{2}$ inch, is established, the pupils are asked to place the $\frac{1}{2}$ -inch piece of paper on their rulers and to note that the half-inch measurement is indicated by a line on the ruler. The pupils are asked to find a half inch on their rulers, to measure, from a corner along the upper edge of a piece of paper, $\frac{1}{2}$ inch, 1 inch, $1\frac{1}{2}$ inches, etc.

The pupil's knowledge of the half-inch measurements should be made the basis for teaching the quarter inch and the eighth inch. Children are called on to measure their books, pencils, and other objects, both large and small. Appropriate practice in measuring may be afforded by suggesting that they prepare sheets of blank white paper for practice in lettering, measuring, and drawing ruled lines as directed by the teacher. The pupils may also be asked to construct a square or oblong by drawing vertical and horizontal lines of a certain specified length, involving the one-fourth-inch measurement, and to connect two of the opposite corners by a straight line—the diagonal—used extensively in design. It should be explained that the direction of a diagonal line is neither vertical nor horizontal but oblique.

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The teacher turns to a large drawing of a ruler on the blackboard and points to various measurements involving inches, half inches, quarter inches and eighth inches, calling on various pupils to name the distance indicated. The pupils are asked to find on their rulers. 1 inch, $\frac{1}{2}$ inch, $\frac{1}{4}$ inch, and $\frac{1}{8}$ inch. Objects now are measured to the eighth-of-an-inch degree of accuracy and the pupils may be asked to draw vertical, horizontal, and oblique lines of any specified length.

6. WHEN DO WE HAVE RHYTHM IN A DESIGN?

Rhythm may be defined simply as movement in a design. To introduce the principle of rhythm, the teacher may play a selection on the phonograph while the pupils beat time with their fingers. Or they may be asked to sing a familiar song, beating time as they sing. A poem may be recited by a child or by the teacher to illustrate the principle of rhythm. In nature, rhythm is illustrated in the waves of the sea, in the swaying of trees in the wind, and in the arrangement of leaves on a twig. It must be pointed out that rhythm in art is more than mere "repetition with accent." Rather, it is the progression of natural movement or growth. The teacher should be able, with a few lines, to illustrate these examples on the blackboard.

The pupils may now be given paper and crayons and may be asked to make a simple rhythmic border design by arranging lines and dots, the lines being of one color and the dots of another color. After making the border, they may be encouraged to arrange the dots and lines in two directions to form a surface pattern.

RHYTHM MAY BE DEFINED SIMPLY AS MOVEMENT IN A DESIGN. *Santa Claus, A Painting in Transparent Water Color, by George Kenyon, First Grade, Public School No. 118, Queens, New York City.*



7. WHAT TEN HUES DO WE FIND IN THE COLOR CIRCLE?

Intermediate hues should be readily recognized and their names included in the list of colors: red, yellow-red or orange, yellow, green-yellow, green, blue-green, blue, purple-blue, purple, red-purple.

The teacher may call on different children to tell about the rainbow. Then he may introduce the names of the intermediate hues or those colors that lie between the typical ones: yellow-red or orange, green-yellow, blue-green, purple-blue, red-purple. A chart prepared by the teacher is shown to the class. It contains the five typical and the five intermediate hues. The color samples are round in shape. The typical hues progressing in a clockwise direction are arranged in order. The red sample is at the top. Pushpins or common pins are used to attach the color samples to the mounting board.

The following color drill is suggested: The teacher points to the colors in succession, calling on pupils one at a time to name the hues indicated. Then, when the children have become familiar with the names, a simple game may be played. A child is selected and sent from the room. While he is gone, some other child goes up to the chart and names the hue of one of the samples. Then he takes the sample from the chart by removing the pin and places it in a box with other samples. The child who was sent from the room is called in and asked to name the missing hue sample. After he has named the color correctly, he goes over to the box of samples, takes the sample that belongs on the chart and pins it on the chart in its original position and proper place. To continue further with this drill, each of the color samples should be removed and returned to the chart. It will now be the pupil's problem to remove, shuffle, and replace correctly all of the samples.

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The pupils should now examine with the teacher some reproductions of masterpieces of painting, in order to find out how the artist has made use of the typical and intermediate hues.

8. HOW ARE STORIES ILLUSTRATED BY MEANS OF DRAWING?

The teacher or a member of the class tells a story and calls on various pupils to relate what pictures they saw. A number of scenes will thus be picked out and described orally, after which the children should be encouraged to illustrate one of the scenes described. The teacher now asks the children to recall a story that they have heard told or read in which the author has made them see things going on, out of doors or indoors; in the country or in the city, on land or on sea; people or animals, at work or at play. After each child has recalled a story, he may be allowed to illustrate it, using crayon or water color on Manila or white drawing paper.

Illustrative drawings should be made in connection with most educational units of work demanding creative expression. The stories should be visualized. A list of the scenes written on the blackboard should help the class to keep them in mind.

9. HOW CAN WE MAKE LOWER-CASE LETTERS?

The children should be encouraged to draw capital letters, with a chart of letter forms before them as they work. They are now shown how to make the lower-case letters. After careful copies of all the letters have been made, a brief drill is given in which the class is afforded practice in making a number of times each of the letters which was found to be most difficult in the copying exercises. After this, certain familiar words including the difficult letters are carefully

drawn. This exercise may be followed by practice in lettering one or more simple sentences.

Pupils should be given considerable practice in lettering their names and should be encouraged to letter them carefully on all their art products.

10. WHEN IS THERE BALANCE IN A DESIGN?

Balance has to do with the distribution of emphasis in a composition. The simplest form of bilateral balance can be demonstrated by the teacher. He may fold a sheet of colored paper, cut it, and unfold it. The folded edge should be held as nearly as possible in a vertical position while cutting. When the paper is unfolded, a symmetrical shape will be revealed. The shapes cut may be, first, a vase form, second, a flower form, and third, an abstract form. These shapes, as soon as made, should be appropriately mounted on a piece of paper of a contrasting though harmonious color and displayed before the class on the mounting board. The children are now given scissors and colored paper and asked to think of an interesting form, cut a small silhouette, place it appropriately on a sheet of gray paper, and paste it in place.

Balance is a term well understood by the small child when he speaks of losing his own balance. In this sense, the word signifies ability to stand alone. There are two kinds—symmetrical balance, treated in the preceding paragraph, and free balance. To demonstrate free balance, the teacher may hold a ruler on the index finger of his left hand so that it is balanced. He can show that an eraser placed at one end of the ruler would throw it out of balance, and he can also show that a large eraser placed on the ruler near the point where it rests on the index finger will balance a small eraser placed further

away from the finger and toward the opposite end of the ruler. After this demonstration, the teacher should turn to the blackboard and show by means of a sketch that a picture is sometimes thrown out of balance when the heavy-looking objects are placed too far at one side. Examples of reproductions of works of painting and of good advertisements in which the principle of balance has been carefully observed should also be shown to the class.

To show that they understand the principle of free balance, each pupil may cut a large silhouette and a small silhouette and place these on a piece of paper of a contrasting color to make a balanced composition.

11. WHICH COLORS ARE MOST DIFFERENT FROM EACH OTHER?

The teacher reviews the names of the typical and intermediate hues, using a large color chart. He points to each hue—first, in order, and then skipping around—and calls on pupils in turn to name the hue indicated. Or one pupil can do the indicating while a second pupil calls on members of the class to name the hues.

The complement of a hue is found directly opposite to it in the color circle. Complementary colors are the colors of greatest contrast or most unlike each other. They are red and blue-green, yellow and purple-blue, green and red-purple, blue and yellow-red or orange, purple and green-yellow. Any hue combined with its complement on a spinning disk will produce neutral gray. In the naming of complementary colors it will be noted that when a typical hue is

BALANCE HAS TO DO WITH THE DISTRIBUTION OF EMPHASIS IN A COMPOSITION. *Landscape in Transparent Water Color*, by Stanley Galas, Fifth Grade, North Tonawanda, New York, Public Schools.



named, the name of its complement is always a compound name; example, red and blue-green.

The teacher explains the meaning of complement and points to a hue and then to its complement. Then he points to each typical hue and to its complement, in order, progressing from red, clockwise, around the circle. After this, a drill on complements may be conducted, the pupils being called on to name the complement of the hue indicated.

The class should now examine reproductions of some of the masterpieces of painting, in order to find out how the artist made use of complementary hues.

12. HOW DO COLORS DIFFER FROM ONE ANOTHER IN DARKNESS AND LIGHTNESS?

By value is meant the light of a color. The teacher should have at hand samples of black, white, and several gradations of gray. The samples are arranged in order, with white at the top, just below this the lightest gray, and so on, black being at the bottom. The children are asked to name the colors as white, light gray, middle-value gray, dark gray, and black. The class is told that these are all names of neutrals or of colors that do not have hue. The children may now be asked to name the typical and intermediate hues—red, yellow-red (orange), yellow, green-yellow, green, blue-green, blue, purple-blue, purple, red-purple. Samples of these hues should be on hand. Let children identify them—for example: This is a red hue, a yellow-red hue, etc. Again, there should be on hand samples of a light value, a dark value, and the middle value of each of the 10 hues.

The samples are arranged vertically, the lightest red highest up, the middle value red below this, and darkest red lowest, the order

being the same for each hue. The samples will be placed in order on a mounting board. The class will readily see that the middle value of a hue is just halfway between the lightest and the darkest values. After thorough shuffling, the hue samples are again given to the children, who will once more select the lightest and darkest value of each. It should be pointed out that light values of a hue are called tints, whereas dark values are called shades of the hue.

13. WHAT KIND OF PICTURE IS USED TO SHOW THE SHAPE AND POSITION OF OBJECTS MOST ECONOMICALLY?

The teacher may hold a piece of thin or translucent paper to the light, between the window and the class. Back of the paper and toward the light he holds an opaque object the front view of which is quite different from the side view. A "shadow picture" of the object will be projected on the paper. Almost any small object will answer this purpose, although toys are particularly effective, the front view of a two-wheeled toy cart or of a toy horse being entirely different from the side view. The teacher will explain that in a silhouette picture, height and width only are revealed, and that height and width are called dimensions, the three dimensions of an object being height, width, and thickness. On a dark day or when daylight is not adequate, the silhouette can be demonstrated by using an electric light.

The teacher should make clear to the class that position also affects the apparent shape of objects. He should have on hand pictures that will make this point clear.

The teacher will explain that the silhouette should describe clearly the particular thing illustrated. For example, the silhouette of a cup should show the cup with the handle turned to one side;

otherwise, the cup would appear as a bowl. When paper and scissors have been passed, the pupils may be asked to cut a silhouette of one of the objects shown in the demonstration or of any other object desired.

The silhouette is used extensively in posters in which simplicity of composition and decorative effect are important for attracting and holding the attention. Children may make illustrative pictures by cutting silhouettes from paper of various colors and pasting them on a background of colored paper harmonious in hue. They should make a study of some fine examples of modern posters, in order to find out how advertising artists have used the silhouette in their work.

14. HOW CAN WE MAKE BOLDFACE CAPITAL LETTERS AND NUMERALS?

In order to help children to recognize and to make boldface capital letters the teacher first shows the class a chart of good examples and then draws each letter carefully on the blackboard, being followed letter by letter by the pupils as they work on practice paper at their desks. After this experience, a brief drill may be conducted in which the class is given practice in making a number of times each of the letters which proved to be troublesome in the copying exercise.

After that, certain familiar words and sentences involving some of the most difficult letters may be practiced until proficiency is attained.

15. HOW MAY SPACE IN A DESIGN BE DIVIDED IN AN ARTISTIC WAY?

By making a few simple diagrams on the blackboard the teacher may show how a space may be divided in various ways, first, by a vertical line, second, by a horizontal line. Then, he may show a

number of examples of striped material to illustrate vertical or horizontal line space division. This may be followed by showing a checker-board and plaids with good and with bad division of space, and after that by holding a class discussion of space division in illustrations.

The pupils may now be asked to make simple drawings of squares, using colored crayons to illustrate good space division. In the first square the space is divided by lines extending vertically across it to form stripes. In the second square lines are drawn vertically and horizontally across to form a plaid. The pupils should now study some examples of works of art to find out how satisfactory space division has been achieved in reproductions of paintings and in fine examples of works of industrial art.

16. HOW DO COLORS DIFFER FROM ONE ANOTHER IN STRENGTH?

Color can be weak or strong, and this color property is called intensity or chroma. To make the idea clear, a chart showing one hue in its various steps of chroma may be presented to the class. To make the chart, the teacher should cut strips from pieces of red paper and arrange them horizontally on a chart, so that the color will grade from a red which is very weak to a red which is very strong. The children should be brought to realize that all the samples on the chart are red, but that some of the reds are stronger and more vivid than others, and are, therefore, more intense or of greater chroma. The same procedure is followed in considering all the hues.

The following drill also may be used. Cut samples of paper which show chromas of the various hues, and place them in a box. Ask each child to name a hue, come to the box, pick out all the samples of this hue which illustrate different chromas of it, and arrange them

in order from weakest to strongest, with the weakest sample at the left and the strongest sample at the right.

A cooperative chart may also be worked out. Divide the class into five groups. Each group is given one of the five typical hues. The leader of each group is held responsible for a chroma scale showing the change in strength for his particular hue. All of the chroma scales may be mounted on a piece of mounting board for future use.

The pupils should now examine reproductions of some of the great masterpieces of painting, in order to find out how the artist made skillful use of the various chromas of colors.

17. HOW CAN WE REPRESENT IN A PICTURE THE THREE DIMENSIONS OF OBJECTS?

The pupils are asked to find and name objects in the room having height and width, and height, width, and thickness.

The teacher holds before the class some spheric object, such as a ball. He explains that the part of the object farthest away from the light will be in dark shadow and that the surface of the object will gradually appear to be lighter as it approaches the light. Then he holds a cylindric object, such as an ink bottle or a vase, before the class and asks the pupils to observe its shaded side. A rectilinear object, such as a chalk box or a candy box, is now presented for observation and discussion. Certain lines of the box will serve to measure its height, its width, its thickness. These can be indicated by the teacher and named by different pupils.

The teacher may demonstrate the representing of objects in three dimensions by sketching on the blackboard. These drawings should, of course, be made before the class. They may or may not be erased before the pupils are allowed to draw.

The pupils should be asked to make quick pencil drawings of simple objects, showing all three dimensions. The simplest form is the hemispheric. Next in difficulty comes the cylindric, which is followed by the rectilinear. Four of these quick sketches may be made and discussed in a single demonstration period.

The pupils should now study reproductions of some of the masterpieces of painting in order to find out how the artist has represented objects showing all three dimensions.

18. HOW CAN WE MAKE BOLDFACE LOWER-CASE LETTERS?

The teacher should explain that in the printing of books, capital, or upper-case, letters are generally used on cover and title page, and lower-case letters with the capitals in the pages in titles, sentences, and paragraphs.

In order to teach the children to make lower-case letters, the teacher first shows the class a chart of good examples and then draws each lower-case letter carefully on the blackboard, followed, meanwhile, stroke by stroke by the pupils as they work on practice paper at their desks. After this exercise, a brief drill is held in which the class is given practice in making a number of times each of the letters which proved to be most troublesome in the preceding exercises.

Following this, certain familiar words and sentences involving some of the most difficult letters are practiced. The sentences, of course, will involve capitals as well as lower-case letters.

19. HOW IS THE FRONT, SIDE, OR TOP VIEW OF AN OBJECT TO BE REPRESENTED?

The teacher holds a box between a thin piece of paper and the light. He holds the box in such a position that the front view of it is silhouetted against the paper. He changes the position of the box, so

that the end view will be seen through the paper. Then he tips the box and shows the top view. He explains that the silhouette of the box is thrown or projected on the paper, and that the different views are obtained by viewing the box in different positions.

The teacher again shows the box to the class and explains that the front view is seen by looking at the front of the box; the end view, by looking at the end of the box; and the top view, by looking down at the top of the box. He tells the class that the front view shows the height and length of the box, the end view, the height and width, and the top view, the length and width of the box. The teacher measures the box and draws on the board according to measurements—the front view, the side view, the top view—making a separate drawing for each and indicating the extent of each dimension with arrows pointing to the limiting lines.

After this explanation the pupils may be asked to measure boxes of various sizes and to make a drawing of one of them showing its various views and indicating the dimensions.

20. HOW IS VARIETY SECURED IN A DESIGN?

In most works of art there are differences in line, in mass, in color, and in order. Variety implies such differences.

The teacher may draw on the blackboard a number of lines—straight, wavering, curved, angular, looped—some narrow, some wide, some light, some dark. From this collection he may choose two, combining them in a repeat or border pattern. The lines will be chosen because of their difference. When combined, they should produce an interesting design. After paper and crayons have been passed, the pupils also may be asked to select two lines and, by combining these, to make an interesting border pattern, using one color only.

The teacher may ask a child to choose two of these forms which harmonize best with the border pattern already made and to repeat the forms in two directions, making a surface pattern. A different hue can be selected for each. These colors should be made to harmonize with those used in the border design.

21. WHAT EFFECT DO POSITION AND DISTANCE HAVE ON THE APPEARANCE OF AN OBJECT?

Foreshortening is the apparent narrowing of surfaces from front to back. It also embraces the apparent diminishing in size of objects as their distance from the observer or into the picture is increased.

The teacher should explain that the eye can see surfaces in their true shape only when they are viewed at a right angle. When not so viewed, they appear shortened or narrowed from front to back, foreshortened to the degree that they are turned away from the observer. He can make this clear by having the class observe a door. As the door is opened slowly it appears gradually to get narrower and narrower from front to back. He may also illustrate the principle of foreshortening by raising and lowering the cover of a book. He should have at hand, to show the class, reproductions of works of art in painting, which will make clear the proposition that distance affects the apparent size of objects, that the greater the distance into a picture an object is placed, the smaller it appears and the higher up in the picture it must be drawn.

After the teacher has demonstrated on the blackboard the principle of foreshortening, the pupils should be asked to make several quick pencil sketches of simple objects or of a group of two or more objects, to illustrate the principle.

22. HOW CAN WE DO LETTERING IN INK?

The class should be supplied with round-nib lettering pens and India ink.

A chart of good examples of appropriate lettering should be displayed for discussion. The teacher should demonstrate the strokes in making all letters on the blackboard; being followed letter by letter by the pupils, working with pencil and paper at their desks.

After all the letters have been drawn, the pupils are then asked to ink in one letter at a time until all have been inked. This exercise is followed by the lettering, first in pencil and then in ink, of familiar words and sentences.

23. HOW IS DECORATION ADAPTED TO MATERIAL?

A certain type of decoration is appropriate for silk; another type, for leather; still another type, for metal. Adaptation means also modifying a natural form to meet the purposes of decoration. Often it means simply the arranging of certain lines and masses harmoniously within an enclosing shape, the adapting of one form to the requirements imposed by another. It will be seen that adaptation refers not only to the adjusting of a material to a purpose but also to the fitting of the decoration to the material.

The teacher should have on hand a number of examples or illustrations of examples of products in which the material is ideally suited to the purpose intended, and others in which the material is

ADAPTATION IN DECORATION REFERS NOT ONLY TO THE
ADJUSTING OF A MATERIAL TO A PURPOSE BUT ALSO TO
THE FITTING OF THE DECORATION TO THE MATERIAL.
*Decorative Pattern Blockprinted on Cloth by Pupils of School No. 58,
Buffalo, New York.*



not suited to the purpose. He should have, as well, examples of products, both good and bad in construction, in which decoration is ideally suited to the material decorated and in which the decoration is not suited to the material. He may demonstrate on the blackboard how a natural form may be adapted to the purpose of decoration for a certain enclosing shape. For example, he may show how an animal form can be adapted to an oblong or a triangular shape.

The pupils may now be asked to decide individually on some naturalistic form and to adapt it to a simple geometric shape, using colored crayons or pencil and India ink. The principle of adaptation should be used in working with a variety of materials.

24. HOW CAN WE BALANCE COLORS IN A DESIGN?

Balance of color means equalizing color attractions.

The teacher explains the meaning of color balance through the use of a whirling disk. If there is time, the pupils may make one of these in the form of a "buzzer," which may be constructed according to the following directions: On a piece of heavy white mounting board construct a 4-inch circle. After the circle has been cut out, through the center draw a light line entirely across. This line will divide the circle into two equal parts. Measure on this line, in each direction from the center, $\frac{1}{2}$ inch, and place points. At each of these points punch a hole. Thread through these holes (in one hole and out the other) a piece of string or stout twine about 5 feet long (preferably white twisted string), and tie the two ends of the string together.

BALANCE IN COLOR MEANS EQUALIZING COLOR ATTRAC-
TIONS. *The Glee Club, Opaque Water Color Painting, by Laverne Cunningham, Age Fourteen, Ninth Grade, Gwynns Falls Park Junior High School, Baltimore, Maryland.*



(You now have an endless piece of string which in its circuit passes through the disk at each of the two punched holes.)

Hook the index finger of each hand through the loop made by the string on each side of the disk and pull the strings tight, holding them at arm's length. Bring the hands slightly closer together so that the strings may be loose enough for whirling the disk to wind it up. Whirl the disk clockwise, or from you, and wind it up. Slowly make the strings tight by pulling your hands away from each other, or in opposite directions. This will make the disk spin around. Be careful to pull on all four portions of the string equally; otherwise, irregular spinning movements will result. As soon as the disk starts to spin, release the strain by bringing your hands slightly closer together. This will enable the disk to wind itself up again. Repeat the process, alternately pulling and releasing the strain on the string in order that the disk may continue alternately to spin and to wind itself up. Bring the disk to rest and apply crayons to the surface on which you have placed a light line, cutting the disk in half.

In one half, place some typical hue—red, yellow, green, blue, or purple—and in the other half place its complement—blue-green, purple-blue, red-purple, yellow-red, or green-yellow. For instance, if the red and blue-green are used, coat one half of the disk with a red crayon, being careful to have an even, uniform texture. Coat the other half successively with green and blue, and spin as directed above. When the proper proportions of blue and green have been reached, the disk when spun will appear a neutral gray. When the colors are spun on a disk and produce gray, they may be said to balance.

The pupils now study reproductions of some of the masterpieces of painting, in order to find out how the artist has been able to balance his colors.

25. HOW ARE RECEDING LINES SHOWN TO CONVERGE?

The teacher may tell the pupils that if they stand on a railroad track and look down the track as far as they can see, in the distance the tracks will seem to come together. He may explain that this apparent coming together is called convergence. To make this fact still clearer, the teacher may illustrate by drawing a railroad track on the blackboard, showing the receding lines. Pictures that have been selected by the teacher and which illustrate the principle of convergence may also be shown to the pupils and they may be encouraged to find and bring similar pictures to class. Reproductions of fine works of art in painting should also be used as illustrative material.

The pupils are now asked to make quick pencil sketches to show that they understand the meaning of the term convergence. Drawings, though made in pencil, may be tinted with colored crayons. The drawings are put up for class discussion and criticism. This should be followed by work involving the free exercise of the imagination.

26. HOW CAN WE MAKE CUT-PAPER LETTERS FOR POSTER WORK?

At least two example charts of cut-paper capital letters should be prepared by the teacher and displayed before the class within easy range of every child's eyes. The size of the letters should not be less than 3 inches high and they should be cut from squared Manila paper and pasted, preferably, on white mounting board. The letters should be well arranged on the paper, with satisfactory spacing and good margins.

The following drill has been suggested: Each child is given squared paper with $\frac{1}{4}$ -inch squares, and the class is asked to cut the capital letters from dictation, referring to the chart as a model and following the teacher, line for line, as he cuts. Letters formed with vertical and horizontal strokes are cut first—I, L, T, H, E, F. The

entire class cuts the same letter at the same time. Next, the group of letters involving vertical, horizontal, and curved lines are drawn: P, B, R, and D. Then the round letters are made: O, Q, C, G, and S; then U and J. The letters with oblique lines—V, A, Y, N, M, W, X, K, and Z—are drawn last. This knowledge of lettering should, of course, be acquired in connection with an educational unit of teaching, demanding some form of creative expression on the child's part.

27. WHAT IS A WORKING DRAWING AND HOW IS IT MADE?

A working drawing is a drawing which gives all the facts of size and form of an object to be made. Every invention, every machine, every part of a machine, every building, must be thought out and described by means of working drawings before it can be constructed. The craftsman must understand working drawings. As the teacher calls attention to the importance of working drawings, he shows the class some good examples of working drawings in the form of blue prints.

A cylindric bottle should be used to make clear the working drawing, showing the front and top views. The top view is placed exactly above the front view. The teacher should also make a dimensioned drawing showing three views (front, top, and side) of a box. In drawing, the top view is placed exactly above the front view and the side view is placed at the right, exactly in line with the front view. The pupils should now be able to make simple working drawings.

OUTCOMES

The outcomes of creative activity can scarcely be separated from the outcomes of directed activity, since both are contributed

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to by all that the child does and learns from the unit of experience taken as a whole. These outcomes may be stated briefly as follows:

Development of a social organization where children learn to respect the rights of others, to work together, to understand democratic ideals and to work toward attaining them.

1. Increased general and technical knowledge gained largely through the directed and creative activities.

2. Increased ability in the use of mediums, which includes both tools and materials.

3. Growth in the handling of tools and in responsibility for the care and economical use of materials.

4. Growth in the development of qualities of leadership.

5. Increased knowledge of how and where to get help in solving problems.

6. Growth in the development of critical judgment.

QUESTIONS FOR DISCUSSION

1. Distinguish between directed activity and creative activity in the art teaching unit. Why are both kinds of activities provided for in the art course?
2. Should the child always feel a need for directed activity or can the teacher sometimes prepare the way for later creative activity by giving a directed lesson?
3. How much freedom should the child be allowed in selecting a theme for his creative work? What part should the teacher play in a creative-activity lesson?
4. How would you use the list of suggested themes for creative work, in teaching an elementary school class? A high school class?
5. Discuss the dangers to creative results in encouraging pupils to copy pictures from books and other sources.
6. What can the teacher do to help generate creative expression on the part of the children?

ACTIVITY EXPERIENCE IN ART EDUCATION

7. Why is it desirable to provide classes with a variety of materials to work with?
8. At what time during the carrying on of a unit of teaching is it generally most appropriate to discuss the principles of design?
9. In what ways do people in general exercise creative ability in their everyday activities?

REFERENCES

CREATIVE EXPRESSION

Edited by GERTRUDE HARTMAN and ANN SHUMAKER

350 pp. 1932. Reynal & Hitchcock, Inc. New York. \$5

Originally published as separate numbers of the magazine *Progressive Education*, this compilation is devoted to art, literature, music, and dramatics. Sixty-four pages are given to creative activity in art with 12 contributors presenting their methods or theories of teaching through spontaneous expression. The art section is generally illustrated with color plates and halftones and shows art work from the kindergarten through junior high school.

CHILD ART AND FRANZ CIZEK

WILHELM VIOLA

111 pp. 1936. Reynal & Hitchcock, Inc. New York. \$3.40

To Cizek of Vienna belongs the honor of being a pioneer in the discovery of creative ability of children. He believes that each child should create freely from his own experience and that he should develop his own technique, though always with the help and guidance of the teacher. Dr. Viola explains the Cizek method of teaching in a 35-page introduction. The remainder of the book is given over to reproductions in color and in black and white of the work of Dr. Cizek's juvenile art classes.

PICTURE MAKING BY CHILDREN

R. R. TOMLINSON

120 pp. 1934. The Studio Publications, Inc. New York. \$4.50; paper, \$3.50

Devoted largely to plates, this book gives an opportunity to compare the efforts of children of different countries and to discover wherein their creative impulses are the same. The pictures, well reproduced in color and in black and white, are not arranged according to any classification.

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THE ART OF THE CHILD

A. G. PELIKAN

123 pp. 1931. Bruce Publishing Co. Milwaukee. \$3

These examples of art work by children are arranged by grades from the first to the eighth. Commentary on the child's motive in his work, his joy in creating, and other explanatory analysis accompanies each illustration. The author, Director of Art in the Milwaukee Public Schools, believes that children should not create entirely from their own imagination, but that they should be shown examples of historic design and of art work which will influence them in their choice of subject matter and in their style.

CHILDREN'S COLOURED PAPER WORK

FRANZ CIZEK

24 plates. 1927. G. E. Stechert & Company. New York. \$5.50

Cizek allows the pupil to select his own tools and materials. The only rule he observes strictly is that there shall be no rule in his classes. The illustrations, most of which are in color, are all reproductions of the work done at the young people's course of the Kunstgewerbeschule in Vienna.

CRAFTS FOR CHILDREN

R. R. TOMLINSON

120 pp. 1935. The Studio Publications, Inc. New York. \$4.50; paper, \$3.50

In this volume Tomlinson propounds some compelling arguments for the teaching of craftwork in schools. Slight discussions of the origin and development of the teaching of craftwork in various countries and illustrations similar in quality to those in the author's *Picture Making by Children* supply the remainder of the material.

The Organization of Instructional Material

SINCE existing course-of-study outlines constitute a tangible record of teaching practices, made by teachers themselves, a careful examination and analysis of such outlines should reveal to those who would plan courses of study some of the methods involved in their preparation. Such an analysis should help one not only to rationalize the subject matter involved but also to develop new teaching material.

Even a cursory examination of written descriptions of units of teaching will generally reveal a considerable number of words and phrases such as *ask*, *begin*, *check*, *demonstrate*, *emphasize*, and *hold responsible for*, all of which will be found to appear frequently. A more exhaustive search will add many other items to the growing list until it finally comes to include most verbs and verb phrases that teachers use in describing their classroom procedures.

The list of verbs and phrases appearing on pages 376 to 379, was contributed by art teachers. Some of the words were gleaned from the descriptions of units of teaching found in various courses of study and in books by Burton, Harap, Klar, Mathias, Welling, and Whitford, while others not found in the descriptions referred to are included because their contributors were accustomed to use them in preparing

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their own written plans. The list as finally approved included approximately 400 words and phrases, which for want of a better system of organization were first arranged alphabetically. Once the typewritten list had been given careful study, however, it became apparent that, when used in the sense that teachers use them, many of the words and phrases conveyed practically the same meaning, even though their individual, general, or literal meanings might not be considered as synonymous. Thus it came about that the suggestion of grouping them according to educational import rather than to literal meaning was adopted.

After the list of verbs and verb phrases had been compiled, the teachers were ready to embark on the systematic collection of new course-of-study material and the organization of it into written plans. Since the preliminary examination of course-of-study outlines had convinced them that good syllabuses are made up largely of descriptions of units of teaching, it was decided to build experimentally the new course of study by preparing written descriptions.

THE UNIT OF TEACHING

According to Trillingham,¹ "The unit as a basis for instruction and learning originated out of the necessity to break up the total world of human experience into practical subdivisions for facilitating the administration of classroom procedure." "Thinking of the unit as one of the divisions of measurement," says Roy,² "we may say

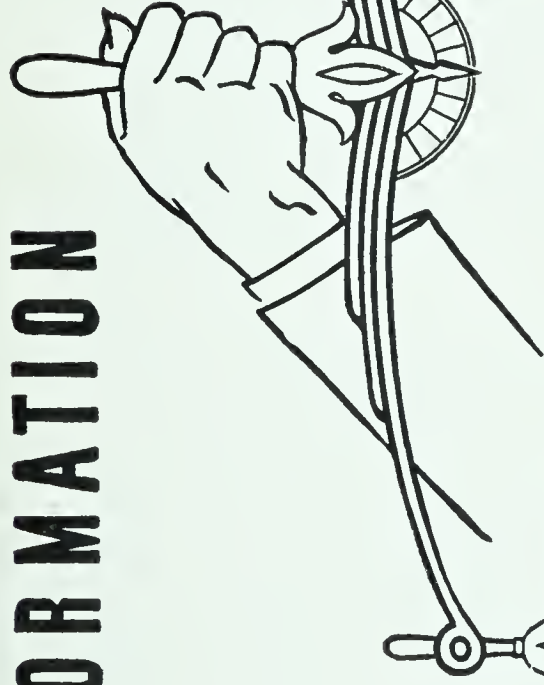
¹ Trillingham, C. C., "Earmarks of a Functional Unit," *Journal of the National Education Association*, December, 1935.

² Roy, Vincent A., *Unpublished Teacher Training Course of Study*, Pratt Institute, Brooklyn, New York, 1938.

JUST ENOUGH EXPERIENCE WITH INFORMATION IS INCLUDED TO BALANCE THE EXPERIENCE WITH ACTIVITIES.

INFORMATION

ACTIVITY



GEOGRAPHY
HISTORY
LANGUAGE
SCIENCE
ARITHMETIC
HEALTH
MUSIC
MASTERS
CONSUMER
GUIDANCE

GENERAL

ART FORM
LINE
MASS
COLOR
DESIGN
REPRESENTATION
LETTERING
FITNESS
MEDIUM
HARMONY

TECHNICAL

CONTROL
DICTATION
TRACING
COPYING
CRITICISM
DRILL
READING
VISITING
DEMONSTRATING
SUGGESTION

DIRECTED

FREEDOM
ORIGINALITY
EXPERIMENT
IMAGINATION
INSPIRATION
EMOTION
EXPRESSION
INTERPRETATION
EVALUATION
APPRECIATION

CREATIVE

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that its extent or relative place in the organization of educational materials is comparable to the foot as a measurement of linear distance; the inch being comparable to the individual lesson plan; a semester's work comprised of more than one unit, to a yard; a course of study to a rod, and a curriculum for twelve years to a mile. For the teacher, the development of the course of study becomes the main objective or milestone to be reached foot by foot through the preparation and carrying out of good teaching units."

If the content of a unit should be confined to a single field, in order to limit its scope to a specific topic, then obviously the first step in preparing the written course of study would be to determine subjects or titles for the units to be included. The following are examples of titles that were formulated to define topics about which elementary school units of art teaching might well be organized: A Study of Toys, Our Town, Life of the Ancient Egyptians, Beautiful Books, Transportation by Water, The Art of Japan. Some of the examples of titles suggested for secondary school units were as follows: American Painting, Problems of the Sculptor, Architecture, Craft, Advertising, Everyday Art.

After discussing the character of a unit of teaching, the investigators agreed that it should normally be made up of a number of clearly defined parts, all of which might be included in the diagram reproduced on page 97, which should help the teacher to organize the instructional material to be developed. The diagram, it was decided, should embrace information as well as activity, the information included being both general and technical, in order to assure a broad cultural background. It was decided further that the activity growing out of the unit should be both directed and creative, in order to

assure consistent pupil growth in the manipulative phases of the subject.

The Information Experience. Although as pointed out in Chap. II the general information is nontechnical it must be recognized that the general information to be included in any art teaching unit should nevertheless be as closely related as possible to the specific topic around which the unit is to be organized. Clues to what may constitute general information could be furnished by such topics as the following which refer to ideas that are general, since they do not specifically refer to art: geography, history, evolution, English, language, reading, spelling, writing, literature, music, arithmetic, science, health, nature study, current events, purpose, masters, consumer, patron, guidance.

The technical information should have to do with technique and with aesthetic considerations. Clues to what may constitute the technical information could be furnished by such topics as art form, line, mass, color, design, rhythm, balance, representation, lettering, construction, fitness, process, technique, medium, harmony.

The Activity Experience. Directed activity was found to imply activity which is not creative, its purpose being, nevertheless, to develop the particular and special skills that find fruition in the creative work of pupils. Clues to the characteristics of directed activity would be found in such words as dictation, tracing, copying, demonstration, criticism, control, drill, reading, and visiting (museums, libraries, factories, stores, and other places of interest and value).

Creative activity being activity which is not directed, clues to the meaning of creative activity would be found in such words as freedom,

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originality, experiment, imagination, inspiration, emotion, expression, interpretation, evaluation, appreciation.

PRELIMINARY ORGANIZATION

It was decided that preliminary organization outlines for the units of teaching could be prepared most effectively on diagrams arranged with vertical columns to contain the items relating to general and technical information, and to directed and creative activity. This is illustrated in the accompanying diagrams; one for a primary grade unit on Toys, one for an intermediate grade unit on Japanese Art, and one for a junior high school unit on Architecture. These diagrams appear on pages 123, 125, and 182, respectively.

When an attempt was made to distribute the verbs and verb phrases appropriately over the four columns of the organization diagram, the futility of such an effort at once became apparent, for it was realized that most of the verb phrases could be placed in more than one of the columns, while some of the verbs, like *aim* and *teach*, would sometimes have to appear in all four of the columns. It was soon discovered, however, that the verbs and phrases could be used as needed later in the preparation of written statements descriptive of what the teacher might plan to do in carrying on the teaching unit. This is illustrated in the descriptions of units appearing on page 122 and page 181. A glance at these descriptions will reveal that each of the statements included has been made to begin with a verb, the form of the verb used being that of the second person imperative, which assures all the statements' being coordinate in form, although some of the statements will be found to refer to the teacher while others refer to the pupils.

THE ORGANIZATION OF INSTRUCTIONAL MATERIAL

Since teaching is concerned so largely with procedures, a description of any teaching process will of necessity involve the use of a verb. Consequently, the choice of a verb which will be most appropriate for conveying exactly the meaning intended is essential. A list of verbs and an index to their groupings will be found in the Appendix, pages 376 to 383 inclusive. The list will be helpful to teachers in the preparation of descriptions of units of teaching and in the writing of lesson plans, as well.

Even though a logical arrangement of the items of subject matter of units of teaching might be accomplished completely through the use of diagrams, it was felt that the narrative form of presentation is much better suited to the requirements of the mimeographed or printed course of study. The diagram should serve, then, merely as a means to the realization of the narrative form.

FINAL ORGANIZATION

The question then arose, how can the preliminary organization outline be used most effectively to accomplish the narrative form of presentation? Should its items be transferred from the diagram directly, though presented in statement form and arranged in paragraphs, or should the material developed on the diagram be rearranged in such a way as to meet the practical requirements of classroom procedure? It will be recalled that the order of presentation was found to conform with the following progressive sequence.

1. *Orientation*: getting squared away and ready for the new work at hand.

2. *Design*: conceiving and planning the art products, regardless as to whether or not a drawing is made in advance of the actual construction, design being interpreted to include decoration.

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3. *Forming Products*: accomplishing the purpose of design, including the supplying of decoration, if decoration is to be present, and the application of necessary finishing processes, such as sand-papering, and of such materials as paint or stain.

4. *Appreciation*: judgment of the educational results, as well as evaluation of the entire art product or products turned out by the members of the class.

As in the case of the diagram employed in organizing instructional material for the elementary—or secondary—school art unit, it was decided that the use of the four sequential steps should not be apparent in the finished narrative descriptions appearing in the course of study, although the sequential arrangement should prove helpful in assembling the material and in arranging it in paragraphs. It was decided further that the material could be modified or eliminated, and that new material could be added where this might seem desirable. To show how this can be done, the statements from the diagram for the unit on Toys and the unit on Architecture rearranged according to the sequential steps and presented in narrative form appear in full on pages 122 and 181, respectively.

QUESTIONS FOR DISCUSSION

1. How do you think the social and economic background of children should influence their selection of a unit of teaching in art?
2. Why is the organization of educational experience into teaching units desirable?
3. What should a unit of teaching in art include?
4. What are the advantages to be gained in organizing units of teaching on specially prepared diagrams?
5. What relationship, if any, should exist in a teaching unit between information and activity? Between technical information and creative activity?

THE ORGANIZATION OF INSTRUCTIONAL MATERIAL

6. What is the purpose of the general information? The directed activity?
7. Could there be a successful art teaching unit without both directed and creative activity? Why do you think both types are included in the diagram?
8. Give and describe the sequential stages of development of a unit of teaching in art.
9. Compare the outline form with the narrative form of presentation as applied to written descriptions of units of teaching.
10. Do you think it would be advisable to give each member of the class an outline of what is to be covered in a teaching unit, so that each pupil might proceed at his own rate of learning? Explain.

REFERENCES

AN INTRODUCTION TO ART EDUCATION

W. G. WHITFORD

391 pp. rev. and enl. ed. 1937. D. Appleton-Century Company, Inc. New York.
\$2.50

Professor Whitford of the University of Chicago has foreseen and interpreted varying problems encountered by teachers, as well as administrators, in both the small rural and the large city school. He discusses art needs in American life which should be influential factors in directing the curriculum in schools. Branching into many phases of the subject and viewing it from several angles, he has produced a comprehensive study.

FINE ARTS FOR PUBLIC SCHOOL ADMINISTRATORS S. B. TANNAHILL

145 pp. 1932. Teachers College, Columbia University. New York. \$1.60

Professor Tannahill of Teachers College views the subject from the angle of the supervisor and principal. The book opens with an interesting comparison of new versus old methods of instruction and follows the program from the elementary grades through high school.

A work similar to Miss Tannahill's is performed by F. G. Bonser in his *Industrial Arts for Public School Administrators* (95 pp. 1930. Teachers College. New York. \$1.60). He discusses, among other problems, those concerning space and equipment, courses of study, and the securing of qualified teachers.

THE TEACHING OF ART

M. E. MATHIAS

356 pp. 1932. Charles Scribner's Sons. New York. \$3

The author strives to make the job of teaching easier by her tested suggestions

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for projects and by her evaluation of results. This volume was written for students preparing to teach. For the kindergarten and lower grades Mathias devises projects in different mediums in *The Beginnings of Art in the Public School* (119 pp. 1924. Charles Scribner's Sons. New York. \$1.25). In *Art in the Elementary School* (180 pp. 1929. Charles Scribner's Sons. New York. \$2.50) she takes up other subject matter taught in the intermediate curriculum.

METHODS OF TEACHING THE FINE ARTS

Edited by W. S. RUSK

220 pp. 1935. University of North Carolina. Chapel Hill, N. C. \$2.50

A symposium by 12 prominent art educators, among whom are Thomas Munro of the Cleveland Museum of Art, Charles Morey of Princeton University, and the editor, William S. Rusk of Wells College. Diversity of opinion and method is at times apparent, but, as a whole, the processes are representative of art instruction in America. All ages from the kindergarten to adult groups are considered, with emphasis on the college and graduate school.

Chapter V

Art in the Elementary Schools

KINDERGARTEN children are individualistic in the sense that they are accustomed to think very little about the effect that their actions may have on other children or adults. In school life there must be a gradual growth from the individual effort of the kindergarten to the social effort of the primary and intermediate grades of the elementary school, and from the elementary school to the more highly organized individual and social effort of the secondary school period.

The first three grades of the elementary school are generally referred to as primary; the second three grades as intermediate. Children of primary grade level are imaginative and free in their actions, are very active and take great delight in manipulating materials. At this stage, they are unusually impressionable and inquisitive and interdependent. Intermediate grade children are generally less imaginative and, therefore, more realistic; they are more self-conscious and critical of their own efforts and the efforts of others, more accurate and more discriminative, and generally more confident in their own mental ability, although extremely sensitive to difficulties—which may act to inhibit their performance.

If a child enters kindergarten at the age of five, he should be in the first grade at six, and in the second grade at the age of seven.

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Although the age-grade levels given below apply quite generally, it will, of course, be recognized that not all children will enter the kindergarten at five years of age; some may not attend kindergarten at all, but will enter school at the first-grade level, perhaps not until

AGE-GRADE SCALE

(The chronological age given is for the time at which the child enters the grade indicated.)

| <i>School levels</i> | <i>Chronological age</i> | <i>Grade levels</i> |
|----------------------|--------------------------|---------------------|
| | 5 | Kindergarten |
| Primary..... | 6 | First |
| | 7 | Second |
| | 8 | Third |
| | 9 | Fourth |
| Intermediate..... | 10 | Fifth |
| | 11 | Sixth |
| | 12 | Seventh |
| Junior high..... | 13 | Eighth |
| | 14 | Ninth |
| Senior high..... | 15 | Tenth |
| | 16 | Eleventh |
| | 17 | Twelfth |

the age of seven is reached. It should be understood, therefore, that the scale applies to normal age-grade placement in general. The age-grade scale should help the teacher better to understand the children with whom he works. If he knows the approximate age of his pupils,

CHILDREN OF PRIMARY-GRADE LEVEL ARE IMAGINATIVE AND FREE. THEY ARE VERY ACTIVE AND TAKE GREAT DELIGHT IN MANIPULATING MATERIALS. *Boy at Work in Painting Class for Children, Rhode Island School of Design, Providence, Rhode Island.*



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and other significant facts about them, such as their socio-economic status, his teaching problems will often be clarified and greatly facilitated.

AIMS

Art is offered as a subject of study in the elementary grades because

1. It provides opportunities for self-expression, thus helping children to learn more effectively.
2. It is essential to their all-round individual and social growth, enlarging their educational horizon and enriching their lives.
3. It develops in them design consciousness, which enables them to improve their personal appearance, their homes, and their surroundings.
4. It discovers and nurtures in them art abilities which are of value to them in any productive work that they undertake.
5. It contributes generously to their intellectual, spiritual, and aesthetic culture.

The art course not only aims to stimulate expression but also helps the child to improve the manner in which he expresses himself. During his progress through the six elementary school grades he receives consistent training in color, representation, and design, all of which is made use of directly in creative handwork.

Because some experience with art is involved in every field of schoolwork, art helps the pupil to learn more effectively. To pursue it is, therefore, essential to his liberal education, on intellectual as well as on spiritual grounds; there is no history, no geography, no science, which is not intimately associated with the topics around which the art course is organized.

THE SELECTION OF UNITS OF TEACHING

The unit of work chosen to be carried on during any definite period of time should be selected on the basis of a number of considerations: It should, of course, be of interest to the class group and should be chosen by the children because of the interest manifested in it by them. Interest is perhaps the most important criterion of all. Without interest on the pupil's part nothing worth while can be accomplished in an educational way. The content of the unit should be within the children's range of ability and yet complex enough to require their full capacity to carry it to completion. The unit should provide for both individual and social growth. It should afford opportunity for genuine orienting, planning, executing, and evaluating; and it should accomplish the inculcation of desirable habits, attitudes, appreciations, and skills. The unit should lead directly to experiences in other fields which may develop into units in those fields.

Conversely, a unit of teaching in art may originate in another subject-matter field of the curriculum, as during the English period. Under such conditions, the work in art should contribute to this end. Thus a school assembly, planned during the English period, might ultimately serve to tie up the work, not only in art and English, but also in geography, history, and science.

On the Basis of Information and Activity Experience. The unit should admit of selection on the basis of its representing a balanced body of experience in which information, as well as activity, can play an important part. The information experience included should be capable of tying up closely with that of the other curriculum fields, especially with geography, science, and history. Even though art has not up to

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this time been generally accepted as a social study, the subject-matter approach to art is much the same as in the case of geography and history. The amount of information experience included in the art unit should be sufficient to meet the needs of the activities adequately.

The activities included should provide opportunities for the personal acquisition of skill and problem solving as well as for personal initiation, experimentation, and creative expression; they should also afford occasions for group cooperation and group endeavor. Activities with which the children cannot have first-hand experience should sometimes be stressed because of the educative values involved in vicarious experiences. The activities should parallel the information included in the unit, and the art products should be completed within the length of time devoted to the informational aspect of the unit.

SUBJECTS FOR ART UNITS

The integrated program which is being carried on in many progressive elementary schools at the present time makes possible a wide range of subjects about which units of teaching may be effectively organized. A suggested list of topics from which a selection can be made according to pupil interests and ability, and according to the place in the curriculum where the topics appear, should be made up by the teacher in advance of the actual planning of any particular unit.

The teacher should have clearly in mind at the outset the relationships that should exist in the curriculum between art and the

THE AMOUNT OF INFORMATION EXPERIENCE INCLUDED
IN THE ART COURSE SHOULD BE SUFFICIENT TO MEET
THE NEEDS OF THE ACTIVITIES ADEQUATELY. *The Workers*,
by a Fifth-grade Child, Public School No. 189, New York City.



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other curriculum areas, such as social studies, English and handwriting, science, arithmetic, health and physical education, and music. He should also keep in mind the relationship of art and guidance at the elementary school level, for the talented child must by no means be left out of the picture.

A list of subjects suitable for elementary school art units might under varying requirements include such topics as the following, the grade level placement being determined by the local curriculum organization. The list is not intended to be exhaustive, but it should be suggestive of the possible range of topics that are available for elementary school units of teaching.

TOPICS SUGGESTED FOR ELEMENTARY SCHOOL UNITS OF TEACHING

1. ART AND A SOCIAL TYPE

Russia
Scandinavian Countries
Holland
Switzerland
China
Japan
Mexico
The Philippines
Italy
Spain
Great Britain
Hawaii

Germany

France

America

2. ART IN ANCIENT CIVILIZATIONS

Phoenicians

Egyptians

Hebrews

Greeks

Romans

3. ART IN RELATION TO HOLIDAYS

Arbor Day

Easter

ART IN RELATION TO RECREATION; HOBBIES, FLYING KITES. *Springtime, A Painting in Opaque Water Color by Silvia Moore, Age Nine Years, Fourth Grade, Schenectady, New York.*



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Memorial Day

Flag Day

Columbus Day

Halloween

Armistice Day

Thanksgiving

Christmas

Lincoln's Birthday

Washington's Birthday

St. Valentine's Day

Vacation Days

4. ART IN RELATION TO RECRE-
ATION

Hobbies

Athletic sports

Games

Gardening

Cinema

Dancing

Dramatics

Marionettes

5. ART IN RELATION TO OCCU-
PATIONS

Farmer

Salesman

Teacher

Nurse

Physician

Sailor

Fisherman

Motorman

Factory Worker

6. ART IN RELATION TO SAFETY

Police

Fire Protection

Life Guard

Scouts

7. ART IN RELATION TO COM-
MUNICATION

Telephone

Telegraph

Radio

Periodicals

Mails

Signals

8. ART IN RELATION TO TRANS-
PORTATION

Boats

Beasts of Burden

Railroads

Airplanes

9. ART IN RELATION TO UTILITIES

Clothing

The Home

Utensils

ART IN THE ELEMENTARY SCHOOLS

| | |
|-----------------------------|-----------------------|
| Tools and Machines | Coal, Gas, and Oil |
| Light, Heat, and Power | Forests |
| | Iron and Other Metals |
| 10. ART IN RELATION TO CON- | Minerals |
| SERVATION OF NATURAL RE- | Soil |
| SOURCES | Water |
| People | Wild Life |

ILLUSTRATIVE MATERIAL

The teacher should have at hand illustrative material and suitable references adapted to the comprehension of children on such art processes as drawing, painting in water and in oil color, modeling in clay and casting in plaster of Paris, pottery, woodworking, stenciling, batik, tied-and-dyed work, weaving, bookbinding, and wood-working, including carving.

Illustrative material in the form of lantern slides is often helpful, not only in making processes clear, but also in furnishing a background for creative expression. One important reason for using lantern slides as an aid in teaching is that they help to supply the vicarious experience so necessary to creative expression in art; for not only do they help to make the visual aspects of subject matter clear, but they also furnish a background of reality for some art lessons which otherwise might be dull and uninteresting.

Best results are to be obtained by using a few carefully selected slides, the number shown depending upon the difficulty of the material presented, and on the interest and intelligence of the pupils. Slides should be selected that will fit in most closely with the unit of teaching in progress at the time when they are shown. They should illustrate as completely as possible the information to be taught, thus making the instruction both concrete and clear.

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All slides should be labeled and, before the time set for the lesson in which they are to be used, they should be carefully arranged in the order of showing, preferably in a wooden box of appropriate size and shape. Each slide should be placed on edge in the box with its thumbmark up, at the right and to the back, ready for use. While being used, slide boxes should be placed close to the stereopticon machine, in order to avoid the risk of their being brushed off on the floor by the operator. Pictures should be kept on the screen for not more than a minute at a time, to avoid overheating and cracking the slides. While class discussion of the slides is in progress, the electric current may be shut off periodically if necessary. Only one person at a time should be allowed to operate the stereopticon machine.

Dust or finger marks on the slides or on the lenses of the stereopticon greatly reduce the clearness of the pictures to be shown, and it is, therefore, necessary to keep both lenses and slides clean. A moist cloth for dampening and a dry one for wiping will enable the teacher to keep this equipment in condition. When the tape which binds the pieces of glass together becomes worn, it should be replaced by new tape. When not in use, the stereopticon and slides should be kept covered and free from dust.

Educational exhibits, treated in Chap. VIII, should also play an important role in furnishing a background for creative work and thus inspiring it, as well as in affording an opportunity for showing the results of teaching.

COLOR REPRODUCTIONS OF DECORATIVE ART OBJECTS

The following group of color prints includes textiles and ceramics available to art teachers through the courtesy of the Metropolitan Museum of Art, New York; The Pennsylvania Museum, Philadelphia;

ART IN THE ELEMENTARY SCHOOLS

and The Chicago Art Institute. The size of each print is approximately 4 by 5 inches and the price is uniformly 5 cents each.¹

| | |
|---|---|
| Peruvian Vase (Puma Motif) | Bokhara Piteher (Plant Motif) |
| Peruvian Tapestry (Cuttle-fish Motif) | Mexican Majolica Talavera Ware |
| Peruvian Tapestry (Bird Motif) | (Floral Motif) |
| Peruvian Tapestry (Human Figure Motif) | Chinese Dish (Lotus and Fungus Motif) |
| Peruvian Tapestry (Warrior Motif) | Chinese Dish (Conventionalized Lotus, Fungus, and Bird Motif) |
| Navajo Indian Blanket (Geometric Motif) | Turkish Mug (Floral Motif) |
| Mono Indian Basket (California) (Geometric Motif) | Mohammedan Jar (Decoration in Luster) |
| Kern River Indian Basket (California) (Warrior Motif) | Egyptian Cup (Lotus Flower Motif) |
| Pennsylvania-German Pottery Jar (Rooster Motif) | Indian Miniature (Prince on Elephant Motif) |
| Persian Tile (Ispahan, Persia) (Rabbit Motif) | Coptic Textile (Trellis Motif) |
| Greek Corinthian Jar (Lion and Bird Motif) | Coptic Textile (Human Figure Motif) |
| German Dish (Frechen, Germany) (Stag Motif) | Chinese (Ming) Vase (Lotus Flower Motif) |
| Persian Jar (Fish and Plant Motif) | Moroccan Embroidery (Peacock and Vase Motif) |
| Asia Minor or Persian Tile (Decorative Inscription) | Persian Brocade (Floral Motif) |
| Persian Ewer (Plant Motif) | Persian Brocade (Bird, Plant, and Animal Motif) |
| Persian Bottle (Bird and Plant Motif) | Italian Brocade (Palmette Motif) |
| Chinese Incense Vase (Floral Motif) | Rhodian Plate (Ornamental Motif) |
| | Athenian Pyxis (The Judgment of Paris Motif) |
| | Athenian Lekythos (Departure of a Warrior Motif) |

BLACK-AND-WHITE REPRODUCTIONS OF ARCHITECTURE AND DECORATIVE ART OBJECTS

The subjects that follow are from the Metropolitan Museum of Art, The Boston Art Museum, and the Pennsylvania Academy of Fine Arts.

¹ The list is reproduced through the courtesy of George C. Oakley of Art Education, Inc., New York City. See also lists appearing on pages 173 to 177.

THE INTEGRATED SCHOOL ART PROGRAM

COLONIAL ARCHITECTURE

| | |
|--|---|
| Bennet-Boardman House, Saugus, Mass. | Westover on the James, Va. |
| John Alden House, Duxbury, Mass. | Monticello, Charlottesville, Va. |
| Paul Revere House, Boston, Mass. | Pringle House, Charleston, S. C. |
| House of Seven Gables, Salem, Mass. | Mt. Vernon, Fairfax County, Va. |
| Hancock-Clarke House, Lexington, Mass. | Arlington House, Arlington, Va. |
| The Wayside Inn, Sudbury, Mass. | Woodbury Mansion, Portsmouth, N. H. |
| The Craigie House, Cambridge, Mass. | Porch of Phelps House, Andover Hill, Mass. |
| Emerson House, Concord, Mass. | Porch of Bennet House, Wayland, Mass. |
| Cliveden, Germantown, Philadelphia, Pa. | Doorway of Col. Joseph Smith House, Stonington, Conn. |
| Fraunces Tavern, New York City | Old North Church, Boston, Mass. |
| Dyckman House, New York City | St. Peter's Church, Philadelphia, Pa. |
| Washington's Headquarters, Newburgh, N. Y. | Bruton Parish Church, Williamsburg, Va. |
| Gunston Hall on the Potomac, Va. | Independence Hall, Philadelphia, Pa. |
| The Morris-Jumel Mansion, New York City | Old State House, Boston, Mass. |

COLONIAL INTERIORS

| | |
|--|--|
| Kitchen from House at Topsfield, Mass. | Fireplace in Cottage at Cape Cod, Mass. |
| Parlor from Hart House, Ipswich, Mass. | Hallway in the Wayside Inn, Sudbury, Mass. |
| Living Room from House at Newington, Conn. | Taproom in the Wayside Inn, Sudbury, Mass. |
| Living Room from House at Woodbury, L. I. | Kitchen in the Wayside Inn, Sudbury, Mass. |
| Room from Marmion, Va. | Parlor in the Wayside Inn, Sudbury, Mass. |
| Room from Powel House, Philadelphia, Pa. | Bedroom in the Wayside Inn, Sudbury, Mass. |
| Detail from Room in Powel House, Philadelphia, Pa. | The Lafayette Coach at the Wayside Inn, Sudbury, Mass. |
| Ballroom from Gadsby's Tavern, Alexandria, Va. | Garden view of the Wayside Inn, Sudbury, Mass. |
| Room from House at Haverhill, Mass. | |
| American Empire Period, Metropolitan Museum, New York City | |

ART IN THE ELEMENTARY SCHOOLS

COLONIAL FURNITURE

| | |
|--|--------------------------------------|
| Slat-baek or Ladder-back chairs | Chippendale-type Side Chair |
| Wainscot Chair, Metropolitan Museum | Secretary with Cabinet Top |
| Group of Early American Furniture | Chippendale-type Highboy |
| Banister-baek and Splat-back Chairs | Block-front Knee-hole Dressing Table |
| Chest of Drawers | Block-front Desk |
| Early Ameriean Press Cupboard | Sheraton-type Flap Table |
| Splat-baek Armehair | Duncan Phyfe Dining Table |
| Desk Box on Frame and Table | Chippendale-type Mirror |
| Gate-leg Tables | Three Looking Glasses |
| Chair Table | Wallpaper from John Alden House |
| Butterfly Table | Pagoda Wallpaper |
| Windsor Chairs | Pastoral Wallpaper |
| Windsor Side Chair | Ameriean Seenic Wallpaper |
| Highboy with Flemish Paneling | Toile de Jouy, Pastoral Pattern |
| Highboy | Toile de Jouy, Allegorical Pattern |
| Dressing Table | Bedspreads |
| Queen Anne-type Side Chair | Doorstep Hooked Rug |
| Queen Anne-type Wing Chair | Hooked Rug |
| Georgian-type Side Chair | Hooked Rug |
| Chippendale-type Ladder-baek Arm-chair | American Silk Damask Dress, 1775 |
| Mahogany Pier Table with Marble Top | Colonial Dolls |
| Mahogany Pole Firescreen | Stiegel Glassware |
| Hepplewhite-type Shield-back Mahogany Side Chair | Hardware |
| Hepplewhite-type Shield-baek Arm-chair | Lamps and Other Lighting Fixtures |
| Sheraton-type Side Chair | "Paul Revere" Lanterns |
| Tip-top Table | Whale-oil Lamps |
| Duncan Phyfe Table | Bottle Coahmen, Bennington Pottery |
| Sheraton-type Secretary | Staffordshire Pottery |
| Mahogany Desk | Paul Revere Coffee Pot |
| | Paul Revere Tankard |
| | Group of Early Pewter |
| | Banjo Clock |

THE PREPARATION OF ORGANIZATION OUTLINES

“Pupil participation in planning courses is,” as pointed out by Gearhart,¹ “basic to the modern philosophy of learning. In art classes there is individual expression through manipulation and also individual expression through observation and discussion. Discussion in art periods is a creative activity. Through discussion, students’ reactions to art tendencies in environment and personal experience are discovered. In this work of socializing the pupil, programs are built whereby within the limits of the situation every child comes in contact with art.”

In planning the unit of teaching, it will be recalled, a balanced organization outline should include both information experience and activity experience, and a balance should also be observed between the general and technical aspects of information experience on the one hand and of directed and creative activity experience on the other.

It will be recalled further that, although general information is nontechnical, the general information experience to be provided in any art teaching unit should be as closely related as possible to the art interests around which the unit is organized; that the technical information should have to do with technique and with aesthetic considerations; that directed activity implies activity which is not creative, its purpose being nevertheless to develop those particular skills which will find fruition in creative expression; that creative activity is activity that is not directed.

The organization outline for a unit of teaching appropriate for a primary grade is presented on page 123. The diagram is followed

¹ Gearhart, May, “Experience in the Arts,” contained in *Your Children and Their Schools*, a publication of the Board of Education of the City of Los Angeles, Calif., 1938.

by a description of the unit arranged in sequential order, such as might be used in the mimeographed or printed course of study.

PROCEDURES

The teacher puts the classroom in readiness for the work at hand. This is sometimes referred to as “setting the stage.” It includes not only the adjustment of the physical environment or the arrangement of articles of the necessary equipment and apparatus, but also the adjustment of the mental and spiritual environments. Thus previous experience gained from contact through reading, through visiting places, through motion pictures, lantern slides, prints, exhibits, may appropriately be referred to. Each lesson may well have its brief orientation period to help the class to get started.

All that has to do with pupil planning in connection with the unit may logically be considered as design. Thus purposeful class discussion—the consideration of materials needed and of the processes necessary to be carried out, consideration of the size, shape, finish of the products, consideration of themes as well as mediums—all such discussion, no less than the making of plans in the form of drawings or designs, comes within the range of the design stage. To design, then, is to plan the creative work involved in connection with an entire unit. Design is, therefore, an intellectual and spiritual as well as a manipulative enterprise.

The art products undertaken by pupils in connection with a unit of experience should be the result of definite planning. While the activities are in progress, the teacher should be ready to offer comments, help, and commendation, as the occasion requires. He should endeavor to hold each child to the highest technique and aesthetic standards that he set for himself during the design stage of the unit.

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The class should acquire considerable information experience during this stage of the unit.

As the art products develop, the entire group should be called together occasionally to report on the progress made and to size up their products in their unfinished condition, with a view to clearing up difficulties. A good time for such discussion is at the end of the class period. There should also be a general appreciation period as the final stage in the completion of the entire unit is reached.

DESCRIPTION OF A UNIT ON TOYS, USED IN A PRIMARY GRADE

Play on the piano or the phonograph the march from the "Nutcracker Suite" by Tschaikovsky, and "The Dancing Doll" by Poldini. Ask children what toys they thought of while the music was playing. Write a list on the blackboard of the toys suggested. Show pictures of children and toys, such as *With Grandma*, by MacEwen, and *Children of the Sea*, by Israels. Read the poem, "The Gingham Dog and the Calico Cat." Discuss how toys as miniatures of things around them came to be played with by children. Talk about the places where toys are made: the home, the factory, the school. Explain how each factory worker has some special work to do, such as planning, making, or finishing. Read stories which tell about various kinds of toys, including some of those played with by children in other lands. Decide to make toys as gifts.

Draw a picture of a toy cat and a toy dog. Recall various materials used for making toys: Wood, iron, tin, china, cotton, silk, and celluloid. Consider the construction of toys. Explain the designing of toys. Think about the clothing that should be worn by dolls for various occasions and seasons. Discuss why some toys are colored

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PRIMARY GRADE ART UNIT

TOPIC: A STUDY OF TOYS

| <i>Information</i> | | <i>Activity</i> | |
|--|---|---|--|
| <i>General</i> | <i>Technical</i> | <i>Directed</i> | <i>Creative</i> |
| Stories which tell about various kinds of toys, including some of those played with by children in other lands | Materials used for making toys: wood, iron, tin, china, cotton, silk, and celluloid Colors which are used for toys The construction of toys | Pictures of toys Booklet for the pictures Pictures of dolls Faces of dolls and faces of children | Paper dolls with detachable dresses A doll A simple pattern for a rag doll |
| Where toys are made: the home, the factory, the school | Each factory worker given some special work to do, such as planning, making or painting | How to mark and cut cardboard | Toys of cardboard |
| The clothing worn by dolls in various kinds of weather | How to select a toy The designing of toys | Pictures of lovely toys (library and museum collections) | Toy wooden furniture, sleds, and boats, finished with paint or varnish |
| "Parade of the Wooden Soldiers" | Why some toys are colored Which colors are best for certain toys | Dramatization of "Dancing Dolls," "The Little Tin Soldier," and "The Gingham Dog and the Calico Cat" | A house and a radio of cardboard A cardboard trunk for doll's clothing |
| A list of the toys | The uses of paint and varnish in finishing toys | The cart | Decoration for trunk |
| How toys came to be used by children | The proper use of needle and scissors | Shop visit | Toys as gifts |
| Best-liked toys | Suitable decoration for a doll's trunk | Factory visit | The doll's wardrobe |

DIAGRAM TO SHOW HOW CONTENT ITEMS MAY BE ORGANIZED FOR A PRIMARY GRADE

brightly, and which colors are most appropriate. Plan suitable color schemes. Design paper dolls and the detachable clothing to be worn by them. Cut a simple pattern for a rag doll. Using crayons, draw designs for dresses for rag dolls.

Cut out paper dolls. Cut out clothing to be worn by them. Dye the white material for the body of the doll suitable flesh color. Make the doll. Paint features on doll. Cut the clothing out carefully. Make

a wardrobe for the doll's clothing. Demonstrate how to use cardboard in making toy furniture. Construct a doll's cardboard trunk. Provide decoration for the trunk. Make a booklet for the pictures collected. Build a house and a radio from cardboard. Make such wooden toys as furniture, sleds, boats, and airplanes. Paint or otherwise finish the toys.

Encourage children to talk about their own playthings and those they have seen. Visit shops where toys are displayed for sale. If possible, visit a factory where toys are being made. Decide how to select a toy. Exhibit pictures of lovely toys from the public library collection. Have children collect pictures of toys. Assist children in dramatizing "A Toy Show" in which the information acquired is used.

PLANNING THE LESSONS

The planning of lessons in art is not at all the formal procedure that was once thought appropriate and necessary by those engaged in the training of teachers. True, it is essential that a teacher should construct in his own mind a definite plan before undertaking to give the instruction, even though the plan may not have been written out in detail in advance. It is scarcely necessary to point out, however, that students in training to become teachers, as well as beginning teachers, will find it to their advantage to write out their plans for lessons in considerable detail in advance and to follow them persistently in carrying on the instruction in their classes.

A teacher who has carefully worked out an organization outline for a particular unit of teaching should find the preparation of plans for the individual lessons involved a comparatively simple task, as the organization outline will contain precisely the instructional material required for developing the individual lessons.

ART IN THE ELEMENTARY SCHOOLS

INTERMEDIATE GRADE ART UNIT

TOPIC: JAPANESE ART

| <i>Information</i> | | <i>Activity</i> | |
|--|---|--|---|
| <i>General</i> | <i>Technical</i> | <i>Directed</i> | <i>Creative</i> |
| Library as a source of information | Characteristics of Japanese pictures: No shadows, important objects selected, blank space made important, decorative effect, from memory rather than from model, faces three-fourths front view, outlines in ink, light colors, neat, orderly arrangement | Group leaders, to assist in distribution, collection, and care of materials | Block prints and printed products |
| Industry as productive work | Raw materials of industry: clay, silk, bamboo, rice straw, lac, iron, cotton | Procedures to be followed in designing and forming of products | A screen with painted decorations |
| Industries of Japan: agriculture, stock raising, fishing, mining, transportation, manufacturing | How pottery is made: modeling, coil building, pressing | Exhibit of Japanese books and other art products in the classroom | Clay bowls and tiles |
| Art industry, concerned with the production of works of art | How printing is done with wood blocks | Visit to the art museum to see Japanese screens, pottery, and bronzes | Animal paper weight from clay |
| Art industries: pottery, porcelain, textiles, furniture, mats, clothing, paper articles, lacquer products, wood and ivory carvings | Fine relationships of line, mass, and color in Japanese pottery, pictures, and other art products | Trip to the public library to see books and prints | Japanese book with cover decoration |
| Names of Japanese artists: Utamaro, Hiroshige, Hokusai, Kunisada, Teisin, Shunsho, Toyokuni | Paper patterns in the form of stencils, used in decoration of flat surfaces | Report on assigned topics | Exhibit of children's work in school museum |
| | How colors are harmonized and paint applied | Excursion to importer's shop, department store, or five-and-ten-cent store to see products of Japanese art | Critique of products, of arrangement of products in exhibit |

DIAGRAM TO SHOW HOW CONTENT ITEMS MAY BE ORGANIZED FOR AN INTERMEDIATE GRADE

THE INTEGRATED SCHOOL ART PROGRAM

A series of outlines is included at this point to illustrate what a satisfactory sequence of lessons and the lesson plans necessary for carrying them out should be like. The outlines that follow were prepared and used by teachers. Plans similar to these in form but adapted in subject matter and method to the abilities of pupils may be developed in a similar manner to meet the needs of art classes at any elementary school level.

JAPANESE ART

A UNIT OF TEACHING FOR AN UPPER ELEMENTARY SCHOOL GRADE

(For organization diagram of this unit see page 125)

STAGES OF DEVELOPMENT

1. ORIENTATION STAGE

Lesson I. Learning about the Japanese people and their art expression

2. DESIGN STAGE

Lesson II. Thinking about and planning things to do

Lesson III. Continuation of creative design

Lesson IV. Review of things learned about processes

Lesson V. Deciding about colors to be used in decoration

Lesson VI. More experiences with color

3. FORMING PRODUCTS STAGE

Lesson VII. Carrying out the designs in materials

Lesson VIII. Continuing the constructive activities

Lesson IX. Finishing the products

4. APPRECIATION STAGE

Lesson X. Evaluating the results

1. ORIENTATION STAGE

LESSON I. LEARNING ABOUT THE JAPANESE PEOPLE AND THEIR ART
EXPRESSION

Previous work accomplished in other subjects:

Library

Information on general character of Japanese pictures. Report on Hokusai. Report on making Japanese prints. Report on Hiroshige

Geography

Definition of industry. Definition of art industry. Custom of carrying parcels in handkerchiefs

Auditorium

Oral reports to other section. Habits—audience, making reports.

Spelling or reading. To recognize and know meaning of the following words:

(Write on board)

Characteristics

Representative (of a country)

Influence

Processes

Decorative

List of lantern slides

Hokusai—View of Fujiyama with Kanagawa Seen from High Waves

Birds and Flowers

Utamaro—Servants Arranging Flowers

The Mountain Woman with the Strong Boy and the Strong Horse

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Hiroshige—Ferryboat to Sumidagawa

Waterfall in the Province of Ysumi

View of Shore in the Rain, with Travelers

Exhibition of Japanese Paintings—Museum of Art

Industries

Agriculture, stock raising, fishing, mining, transportation, manufacturing (industrial art)

What is needed for manufacturing?

Skilled workers (art), waterways, power, raw materials, markets

Use of raw materials in the art industries

Clay, silk, bamboo, rice straw, lac, iron, cotton

Finished products

Pottery, porcelain, textiles, furniture, mats, clothing, paper articles such as parasols, fans, and lanterns, lacquer (fine polish for boxes and trays)

Write on blackboard:

Utamaro—Hiroshige—Hokusai—Kunisada—Yeisen—Shunsho—Toyokuni

In geography you have read and learned about the industries of Japan. Who can name a few of these industries? In the library you have been reading about some of the art industries of Japan. What do we mean by art industries? What are some of the important art industries of Japan? (Ivory carving, wood carving, wood-block printing, the making of pottery including porcelain.)

What are the general characteristics of the Japanese pictures? How do their paintings differ from those made by American artists? (Show a portrait by Yoritome and one by an American painter—perhaps Gilbert Stuart's portrait of Washington, with which the

children are familiar. Show a landscape by Hiroshige; also, one by George Bellows.)

General characteristics of Japanese pictures (List on blackboard):

No shadows

Not a complete representation of a scene

Important objects selected. Blank space made important part in design

Decorative effect always present

Painting from memory rather than from a model

Faces shown three-fourths front view

Outlines in ink

Light colors used

Neat appearance

Orderly arrangement of parts

What type of picture have we on the bulletin board? What name is given them? (Japanese prints.) Who can give a brief report telling us something about the way these prints are made? Who made a block print of a ship last year? What does the Japanese artist do which is quite different from our method?

Here on the board are the names of some of the important Japanese artists who made these prints. (Japanese prints on bulletin boards with titles and names of artists written on cards under them.) How many children recognize any of these names? Which ones?

Hokusai

Hiroshige

Utamaro

Francis, will you tell us some of the interesting facts about Hokusai? Michael, will you tell us what you found out about Hiroshige? I have

also some lantern slides of prints by Japanese artists. (Using list on board, have children point out characteristics as the slides are shown), as:

Hiroshige—Ferry boat to Sumidegawa (ink lines, neatness, details)

Utamaro—The Mountain Woman with the Strong Boy and the Strong Horse (No cast shadows or modeling)

There is another type of printing that the Japanese do—printing on textile material. (Printed cotton—design pattern, similar to that on pottery)

Does anyone know how the Japanese people use these scarves? (They use them to carry things in.)

Of what art industry are these pieces of pottery examples? (Ceramics.) On one shelf we have some Japanese pottery; on the other, American pottery. Which is the Japanese? This is a piece of American pottery called Rookwood. How is it different from the pottery that we make *in class*?

Who could come over to the case and name some of the art industries represented? (Ivory carving, pottery, toymaking, weaving, embroidery, etc.) Who could name some of the raw materials from Japan used in these products? (Silk, bamboo, straw, etc.)

There are a few real Japanese books here. This is a Japanese schoolbook. How is it different from ours? (Title on back; reading begins at back.) This is an artist's sketchbook. Remember, we said that the artists study their subjects, then sketch from memory. This is a whole book of their sketches. Show book of Japanese fairy tales and also an example of Japanese type of binding done by Americans.

How many children would like to see these closer? Where could you use them where you would be able to see them better and where you would be sure to have clean hands? (Library.)

There is still another kind of art work for which the Japanese are famous. In a great many pictures you will notice a folding screen. Most of these screens are beautifully decorated. I have a picture of one here for you to see. Where might we be likely to see a real Japanese screen? (Art museum.) There is a very lovely one in the museum of art. How many children think they might save up enough pennies for carfare so that we can go to see this screen?

Where else might we get information about how the Japanese artists work? (Public library, people, pictures.) (Bring in objects for exhibit.)

Let's pretend we are in a museum now, and walk around the room to see the art objects which we have here in the classroom. (Form groups to study products.)

(After children are back in places): When you learn more about the processes, how many children think it would be fun to see what kind of artists we can be, and try to make some of these things? What could we make?

Block prints—for books, for wall hanging

Pottery—vases, figures

Paintings—for wall, for screen

What material would we need? (Write information on black-board.)

For block printing

Drawing paper

Tracing paper

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Linoleum blocks

Linoleum cutting tools

Ink

(Discuss use of tools and processes for wood blocks.)

For pottery

Clay, clay working boards, modeling tools, wet cloths

For books

Cover boards, cover paper, cloth, cord, paper for linings, glue

For painting

Ink, paper, paints

Raise your hand if you would like to try to make a block print; a book; a painting; a piece of pottery. The children who would like to cut blocks for prints, raise your hands again. John, you be group leader and choose 10 children for your group. (Do same for each group.)

What will everyone have to do before he can start using materials? What do the Japanese artists do before they start drawing? (Fix the scene in their minds first.) Try to plan in your mind what you'll draw or make, and on Friday we shall discuss our plans and decide just what to do.

2. DESIGN STAGE

LESSON II. THINKING ABOUT AND PLANNING THINGS TO DO

Have children sit together in groups

Clay group—back right, near sink

Book group—front right

Painting group—front left

Block print group—back left, near workbench

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The following materials will be on each individual table according to group needs:

Clay—too wet, too dry for use, boards

Poster paint, brushes, paper, pans

Linoleum blocks, tools

Materials for book

Let me see the hands of the children who have used before the materials you find on your tables. How many have never used these materials before? Would you like to try using them for a few minutes to see how they work? (While other three groups experiment, teacher names parts of book for book group, allowing children to guess the use of each.)

Stop class after 8 or 10 minutes.

Call on a few children to tell what they did. How many children learned something new about your material that he didn't know before? Has anyone any questions he would like to ask about his material?

(Have materials collected. One child in each group may collect all in one large box.)

Monday, we saw a great many products of Japanese art. Then we decided to make some products of our own. What must we know before we can start? (Methods of work or processes.) Here are four kinds of clay products we might make. (This may be different according to what you did when you tried the materials. Show examples of figure, bowl made by coil method, modeled bowl, tile.) Will it be all right for us to use different methods for making our products? (Recall objects in display case.) How can we make our products look Japanese? (By their design, decoration.)

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Who in the clay group would like to learn how to model an animal? Make a bowl? A vase? A tile? I have some information here for you that you may read and later report on to the class.

Before we go to work there is one thing that all of us must do first, regardless of what we are making. We must plan or design our products.

Let us do as the Japanese have done: plan in our minds our finished work. (Allow sufficient time.) What was the first thing that came to your mind in thinking about your plan? (Shape and size of object.) Then what must be decided on? (What the pictures will be about.)

Japanese subjects—nature, landscape, figures. Some tell stories. Form of painting. Design.

Allow groups to plan what each member of the group will do.

How many children think they have a good idea of how to make their products? What did we say we need first? (A design.)

Must have a story or subject for painting or block printing. (Give out papers for reports.)

Look at these scarves. One of these little patterns is called a motif. The motif is a design unit. It also tells us what the design is about. (Write word *motif* on board.) Making a motif of a flower or leaf is really just simplifying the drawing. Instead of painting a flower, such as this (show picture), the designer sometimes draws each petal and the center of the flower separately, like this. (Show charts of blossom, leaf, feather motifs.)

It may help you in making your design for the decoration to choose as your motif some little natural object. If you add leaves or

buds and twine in some twigs or stems, you may soon have an attractive decoration of your own.

The children in the clay group might plan a motif to be repeated in a border. The tile group, of course, must work in a square enclosing shape.

The children in the book group might plan their decoration in a small circle, square, or triangle to go under the title of the book.

Because the screen group have planned their designs and are ready to paint, what will they have to think about most? (Color.) What colors were used in the screen at the museum? (Gray, gold, silver.) If we use this idea for our screen, you may plan the colors for the figures when the other members of the class plan which colors they will use.

LESSON III. CONTINUATION OF DESIGN

Last Monday, after we saw some Japanese art products, we listed some of the materials that we should need in order to make products of our own. On Friday, we experimented with some of these materials. What are some of the things we found out? (Clay, if too wet, sticks to fingers; if too dry, it crumbles. Any other comments; as perhaps, If you dig a tool too deeply into the linoleum it chips out pieces instead of cutting a clean line.)

What did we still need to learn before we could start making our products? (Methods or processes.) What did we do to find out? (Encourage children to report.) Could you tell briefly some of the methods you read about?

Why did we decide we might use some of our own methods along with some Japanese methods? (Found that the Japanese did the same

thing.) (Recall seeing examples in the display case: Japanese box with decoration, etc. Have examples on shelf.)

The leader in each group tells the class the various products his group will make. (Call on group leaders.)

Clay group

Tiles, jars and bowls, figures. Processes of pressing, coil building, modeling

Bookbinding group

Two books:

1. To keep all information we get about Japanese art industries
2. For Japanese stories and illustrations

Block print group

Prints of Japanese figures and landscapes

Painting group

A series of pictures for a screen

What did we learn is the first step in planning these products? (To make good designs.) What makes a good design? Why was Hokusai a good designer? Was the maker of this piece of pottery a good designer? (Arrangement of lines, masses, and colors.) (Have the children explain examples of each—from previous lesson.) What are some of the things to remember when planning pottery shapes?

IN CONNECTION WITH HIS WORK IN CONSTRUCTION THE PUPIL IS ENTITLED TO BE MADE ACQUAINTED WITH THE PROCESSES NECESSARY TO THE SUCCESSFUL TRANSFORMATION OF MATERIALS. *Ten-year-old Hands Deftly Work at Potter's Wheel in the Henry Street Settlement, New York, Pottery Class Conducted by the W.P.A. Federal Art Project.*



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(Base generally smaller than top. Widest part a little above or below the center. Example of each on shelf.)

Start designing your products.

Because the children in the book group have a great deal of measuring and cutting to do, I'll help them first. If you have any problem that no one in your group can solve, save it to ask about at the end of the period.

I should think that the class might accomplish this much by the end of the period: (Write on blackboard.)

Books. All materials cut

Clay. Designs made, clay wedged and in balls ready to use

Prints }
Painting } As much designed as possible

Each group leader may come up and get the materials needed for his group. Get children of the book group started using paper cutter, after they have decided on the size.

Let children of other groups go ahead with their work unassisted.

End of period. Have group leader choose a good piece of work to be shown by the children who made it. Tell why the work is good; or report progress of group, as of the bookbinding group.

Ask each group in turn to report any difficulties.

Have materials put back in boxes and returned by leader to front of room.

NOTE ON PROCESSES

Clay Working. The clay should be about the consistency of putty. If it is too hard for modeling, mix it with softer clay or water; if too soft, allow it to stand in the open air a few hours. Clay should be of uniform consistency so that shrinkage will not be greater in some places than in others. To put the clay in proper con-

dition, pinch a small amount of it between the fingers. Repeat this process until all the lumps are removed and no clay sticks to the fingers. Divide the ball of clay into two parts, and press one piece on top of the other, in your hand or on a work board. Repeat this operation, which is called wedging, to force all the air bubbles out of the clay. To determine whether all the bubbles are out, cut the clay in two with a piece of wire stretched taut. If all the bubbles are not out, tiny holes will show on the cut surface. Press the cut pieces back into a solid mass and continue the operation.

Clay Tile. Place the clay on a piece of paper or on a damp cloth over a work board on the table. Place a wooden frame over it and roll the clay until its surface is level with the frame. Allow it to dry slowly. The frame will slip off easily when the clay dries. Paint on a design for the decoration. (If the tile is to be fired, use glaze for painting.)

Animal Paper Weight. Shape the clay into a lump proportionate to your design. Place the lump of clay on the work board. Work in the hands with the tool and fingers. If it is not completed in one day, cover the work with a wet cloth and, if possible, keep it in a covered crock or can or in a metal eupboard. When modeling has been completed, allow the work to dry slowly, to prevent its cracking. Do not allow work to be in a draft while drying.

Bowl (Thumb Problem). Use clay which is not so soft that it sticks to the fingers. Form the clay into a ball and place it on the work board. Place the fingers around the clay, the thumbs resting on top of the ball. Force the thumbs about halfway into the clay ball. Gradually work down and force the clay out, forming a bowl to conform to your design. Round all the sharp edges slightly for the glaze will adhere only to a rounded edge. The walls should be of uniform thickness; otherwise, the bowl might break when fired. If the bowl will not lift off the board, cut it off at the base with a piece of fine wire. Invert the bowl and lower the center portion for marking it with your name.

Bowl (Coil Method). Use clay which is not so soft as to stick to your fingers. Take off a small lump of clay and roll it into a ropelike coil. In rolling the clay, use the fingers and palms of the hands. Roll until a coil about $\frac{3}{4}$ inch in diameter and 10 inches in length is obtained. The coils should be of uniform thickness. Place one end of coil on the center of the board and press it down to the board. Wind the clay coil around on itself until a disk is formed the size of the base of the bowl. While the base is being made, the coil should be pressed firmly on the

board, and pressed, or welded, against itself. Finish the bottom of the bowl before starting to build the side walls. When a new coil is needed, put the two ends together, one on top of the other, and weld by pressing and slightly tapping the new coil into place. Turn the board around continually as you work. Build up the side walls by pressing each new coil firmly onto the one below. This should be done very carefully, to prevent air bubbles from forming between the coils, which would later cause cracking or breaking. Direct the placing of coils according to your design. If an incurve is desired, let the coil overlap a little on the inside. If an outcurve is desired, let the coil overlap a little on the outside. Use a wire tool or a piece of tin to true up the shape on both the inside and the outside. Make the walls of an even thickness, to assure uniform shrinking in drying. Finish the brim of the bowl by rounding the sharp edges. Practice making a bowl on the potter's wheel.

LESSON IV. REVIEW OF INFORMATION LEARNED ABOUT PROCESSES

Clay group. Have each child tell what he has planned to make, and describe the processes to be used. Coil group, how to true the base of bowl. Remind children they must work to their own designs. Figure group, how to model the figure. Have children work clay for 2 or 3 minutes, then start problem in the next lesson. At end of period, tiles should be finished; bowls should be about half finished. Work must be wrapped in wet cloth and put on shelf. Tiles to be left out to dry.

Book group. Finish cutting parts. Fold pages. Paste hinges and put work in press. Mark lines on cover paper as guide when pasting. Mark the covers to be mitered. Recall how cover and lining papers were put on; how to wrap in paper and put in press. Divide group, four children to each book—two in each group to paste, two to punch

IT IS THROUGH THE EXERCISE OF ONE'S SENSE OF DISCRIMINATION THAT TASTE IMPROVES AND GROWS. *Linoleum Block Print Being Cut by Dick Harrison and Dick Davies, Pupils of Eighth Grade at the Bryant School, Seattle, Washington.*



holes in pages. Decide to use cord to fasten pages together. (It is strong and durable.)

Painting group. Decide on making large, rather than small, figures to fit purpose, so screen can be seen from stage in auditorium. How to make screen. To use drawing boards. To use crayons instead of pencils for drawing. To paint the frame. To make large figures in the screen panels such as: The first, a man sitting on the floor painting; the second, a woman hanging a picture, standing; the third, a woman standing, carrying trays of silk. To make smaller figures leading up to center, for the two side panels of screen. Seated figures. A man making pottery; a woman weaving.

Block printing group. Discuss trees, hills, boats, and other things likely to be included. Show linoleum block.

LESSON V. DECIDING ABOUT THE COLORS TO USE IN DECORATION

Continuation of preceding lesson.

Discussion. How to make colors light and dark, vivid and dull.

Each member of the clay group to write on a slip of paper the names of colors he planned to use.

Groups continue the work in design.

LESSON VI. MORE EXPERIENCES WITH COLOR

Last time, we talked about the colors we might use for our Japanese decorations, and how to mix them. What did we find we had to do with the paint before we could use it on the screen, Francis? (Dull and lighten it.) How did we lighten it? (Added white.) How did we dull it? (Added its complement.) If you can't remember which colors dull one another how can you find out? (Find out which color

is opposite it in the color circle.) Henry, which color did you use to dull the blue for your painting? (Orange.) (Show on circle.)

Why did you decide it was all right not to use the natural colors of birds and flowers for our pottery decorations, Josephine? (I didn't draw natural-looking flowers and birds because I wanted my picture to be a better decoration than that. I designed shapes to fill the space nicely.)

What made you think that different kinds of purple, such as purple-blue and red-purple, would be good for your tile, Virginia? (I saw they were related, or next to one another in the color circle.)

Try to make your design on a piece of paper about the size you will need for your finished decoration. Draw the shape you want first, then try to fill the space nicely with your pattern of birds, flowers, trees, or whatever you have in mind.

(At end of lesson have children show designs.) Blockprint group hold up board with pattern on it. Who has an especially good design for a decoration? What must we still plan tomorrow before we can apply our decorations to our products? (Plan the colors.)

(Collect materials.)

3. FORMING PRODUCTS STAGE

LESSON VII. CARRYING OUT THE DESIGNS IN MATERIALS

Have group leaders get boxes as they come into the room, and give out materials immediately. Give class 5 minutes to get materials organized. Call class to order. Ask if there is anyone who needs special help. If not, let class start work. If only one or two groups need help, allow others to start. Work with these groups. Allow class to ask and answer questions.

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Let us decide how much work should be accomplished in this lesson. (When half of period has transpired, help children to judge whether or not they are working fast enough to accomplish what they intended to for the day.)

Discussion at close of period: What will you need before you can go on?

Painting group. Materials ready, frame to paint, rods to put in frame of screen.

Book group. To know how to put in pages. Cover decoration.

Print group. Nothing more.

Clay group. Nothing.

LESSON VIII. CONTINUING THE CONSTRUCTION ACTIVITIES

Continue the work, giving special attention to book and screen groups.

Has everyone the colors he planned to use?

Is there anyone who does not know what to do? Then everyone work real hard and see if you can finish your products today. (Pupils go to work.)

How many children have finished painting? (Have a few at a time put their products on the shelf or in the display cabinet; screen and prints in front of room.)

Continue work and close lesson in the usual way.

LESSON IX. FINISHING THE PRODUCTS

(Have children's finished and partly finished work out of cabinet, where it can be seen.)

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Now that most of our products have been made according to our designs, what is our next step toward finishing them? (Completing the work and putting on the decoration, if there is to be decoration.)

There is one way the Japanese put on their decorations that you should know about: they cut their patterns out of paper and painted through the holes in the paper. These are called stencils. (Write word on board. Show Japanese stencils.)

Why do the Japanese use stencils? (Can be used more than once. Not so likely to spoil material when the worker cannot erase.) Could you hold a stencil over a vase form very well and paint through it? (No.) Which group might find a stencil helpful in their work? (Book group.)

Continue work until all products have been finished, including the decoration.

4. APPRECIATION STAGE

LESSON X. EVALUATING THE RESULTS

We said a few weeks ago that we would see what kind of Japanese artists we would make. We should be able to decide that today. First, who can tell us what art industries are carried on in Japan? (Printing, painting, pottery, metalwork, weaving, carving, paper-making, etc.)

Did we make good Japanese products? Now, who remembers some of the characteristics of Japanese painting? (List on board.)

No shadows

Not a complete representation of a scene

Important objects only selected; blank space important

Effect decorative; appearance neat

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Painting from memory
Faces, three-fourths view
Outlines in ink. Light, weak, colors used
Parts, arranged in an orderly way

Look at our Japanese work now and see if you can find any of these characteristics present. Where has nature been used for a subject? (Birds used by Virginia, flowers by Felix, etc.) Did you see any evidences of three-fourths-view faces? (Screen.) Did anyone paint shadows? (No.) Did anyone make good use of blank space as part of design? (Edward's block: birds and flowers.) Light colors? (All.)

We should use what we know about design in criticizing the products we have made. I will write on the blackboard some of the things I am sure we all know.

Arrangement of lines should be pleasing.
Arrangement of masses should be pleasing.
Color should be just right.
Rhythm should be satisfactory.
There should be beautiful balance.
Products should fit the purpose for which they were intended.

The things made by each group are in turn brought to the front of the room and held for all members of the class to see.

Clay products
Books
Block prints
Paintings

Products are discussed by the class. What do you think about the color used by John in his bowl? (I think the colors are good because

they are neither too dark nor too light.) What can you say about the strength of these colors, Helen? (The colors are neither too strong nor too weak.) Are the lines pleasing, Henry? (Yes, I like them because they make the bowl look like a bowl that should be good and useful.) Are the lines of the bowl beautiful to you, Anne? (Yes, they are like something beautiful growing.) How many children think the decoration well balanced? Will you tell why, George? What can you say about the rhythm of the decoration, Frances?

Similar discussion for books, block prints, and paintings.

Are we good Japanese artists? How might we another time be even better than we are now?

QUESTIONS ON PROCEDURES FOLLOWED IN THE LESSONS

The following questions on procedures were used by teachers in carrying on a discussion of the lessons outlined and which were observed by them. They will indicate which phases of procedure were regarded by these teachers as sufficiently important to be considered.

LESSON I

1. How was the first lesson made to grow out of other school experience? Library? Geography? Auditorium? Reading?

2. How was interest shifted from geography to art and concentrated in the art industries of Japan?

3. What means were used to relate the arts of Japan to those of America? Why was the portrait of Washington chosen as an example?

4. How did the teacher create a receptive mood for the appreciation of Japanese art products? How did she present the objects to be appreciated?

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5. Note how the groups were selected. What basis was used for the grouping?

6. To what extent did the pupils grow in appreciation during the lesson?

LESSON II

7. How was the class prepared to go to work in the second lesson? Why was it thought desirable for the pupils to experiment with materials during the preceding class period? Where had the pupils secured the information necessary to enable them to begin work immediately following the introductory discussion?

8. What are the values of the discussion period? What proportion of time was given to introductory discussion? To design activities? To concluding discussion? To what extent is this proportioning of time indicative of what the general practice should be? Is it always necessary to have two discussion periods in a lesson?

9. What was the relative emphasis given to group work, as distinct from individual work? Should the assignment of emphasis employed in this lesson be regarded as typical of the most satisfactory practice? Why?

10. What can be said for the work habits of the class?

Of the clay group?

Of the book group?

Of the painting group?

Of the block print group?

11. How was the class guided to an understanding of the part that a designer plays in the making of art products?

12. What growth, if any, did you note in the pupils as designers, in their ability to conceive of and to plan their art products?

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13. How was the class made conscious of the importance of knowing about design?

14. How was it possible for the pupils to accomplish what they did in the time allowed for creative work? When was teacher guidance employed? How was it employed? To what extent were pupils left free to work things out for themselves?

LESSON III

15. Why was not the lesson introduced with a discussion period?

16. By whom was the amount of work to be accomplished during the period determined? Painting group? Bookmaking group? Block printing group? Clay working group?

LESSON IV

17. To what extent did the pupils in forming products acquire control over materials and attain facility of expression?

The processes engaged in by pupils to be noted, according to the following points:

- a.* Use made of designs developed in class last week
- b.* Sharing as a productive member of a group
- c.* Embodiment of individual ideas
- d.* Appropriateness of materials and products
- e.* Economy of time
- f.* Observance of safety first

LESSON V

18. What was the value of making preliminary designs for the pictures for the screen and block prints, before working up full size?

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19. By what means was the attention of the entire class secured by the teacher when necessary? What other methods can you suggest that might be as satisfactory?

LESSON VI

20. How did this lesson differ from the preceding lesson? How did the discussion period of this lesson differ from the discussion period of last week? What part did the teacher play in the discussion?

LESSONS VII, VIII, AND IX

21. How was the seventh lesson introduced? What did each of the groups decide would be necessary in order to finish their products?

Painting group

Bookmaking group

Block printing group

Clay working group

22. What method did the teacher use in developing a concept of decoration? Can you suggest another method that might have been used?

23. Every unit of work in art should include some information and expression. What evidence, if any, was there that both of these elements were present in this lesson?

LESSON X

24. How was the assignment for the next lesson given?

25. How was the lesson concluded? Note how the work of the class was displayed for criticism. Why was the work displayed for criticism?

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26. Note how the lesson was introduced. How do you account for including the discussion of color?

27. Compare this lesson with the lesson of last week with respect to

a. Subject matter

b. Pupil experience

c. Methods employed by the teacher

28. To what extent was the assignment set up in the lesson of last week realized?

29. In thinking back over the cycle of lessons, what evidences of pupil growth did you observe? In understanding the Japanese artist? In working and sharing as productive members of a group?

QUESTIONS FOR DISCUSSION

1. How would you proceed to arrange a sequence of lessons in art in an elementary school using the preliminary diagram outline?
2. What would be your procedure in planning the individual lessons?
3. In practice do you think it would be advisable to arrange the entire sequence of lessons and to write out all the lesson plans in advance of actually undertaking the carrying on of an elementary school unit of teaching? Explain.
4. To what extent do you think the teacher should feel obliged to follow the plans made in advance?
5. In planning units of teaching how would you guard against overemphasizing the information at the expense of the activity phase of the subject?
6. How would you proceed to organize and develop an elementary course of study in art for a public school system?

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Chapter VI

The Junior High School Program

MOST people are convinced that a division of the school system into three parts—elementary, junior high, and senior high—is superior to the older twofold division into elementary and secondary schools, and are committed to the newer type of organization commonly referred to as the six-three-three plan. According to this plan the first three grades of the secondary school period constitute the junior high school, the second three, the senior high school.

GENERAL CHARACTERISTICS OF THE JUNIOR HIGH SCHOOL

The junior high school serves as a transitional organization between the elementary school and the senior high school.

In the junior high school, which term will be used in this book to refer to the seventh, eighth, and ninth grades, individual and social effort on the part of boys and girls may be more highly organized than was true at the elementary school level. Because of its differentiated program the junior high school should be able to appeal even more strongly to the individual differences and needs of its pupils. It should be able to interest them at a period which is generally regarded as critical in their physical and mental growth.

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Chief among the claims for the junior high school organization are that it keeps children in school longer, that it gives them an enriched educational offering, that it enables them to explore a greater number of fields of human endeavor, offering them more in the way of educational and vocational guidance than was possible under the old order, that it is more flexible in its curriculum schedule, that it places pupils in a more desirable atmosphere in which school subjects may be taught under better conditions by teachers who have been more highly trained in the subjects that they offer, that the organization is more economical of the pupil's time, and that it promotes socialization, at the same time throwing more responsibility on the individual pupil.

Junior high schools sometimes make provision for election of studies by the pupils, and in some junior high schools promotion is by subject. In most of them today pupils are generally grouped according to ability. The socialized recitation prevails, and special talent in the various curriculum areas is more often discovered and nurtured.

Pupils in the junior high school should be given a continuous opportunity to use their knowledge of art in school enterprises connected with the issuing of periodicals and other publications, in advertising social functions, in staging and participating in the giving of plays and pageants, and in other activities too numerous to mention in this brief review. All this can be accomplished through the organization of art clubs.

AN IMPORTANT ASPECT OF THE ART PROGRAM IS THE BUILDING UP OF GROUP CONSCIOUSNESS, WITH INTEREST IN COMMON PURPOSES AND ABILITY TO WORK TOGETHER.

Rumpelstilskin. Marionettes, Properties, and Theater Made by Members of the Puppet Club of Eighth Grade, Public School No. 9, Brooklyn, New York.



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Some of the clubs may give their major emphasis to photography, others to sculpture, painting, sketching, or craft; all will be engaged either in making closer contacts with the interests represented by other school subjects, through cooperating with other departments and clubs within the school, or they will connect more closely with life experiences outside, through trips to art galleries, to the art school, to buildings that are architecturally beautiful, to buildings in process of erection; to monuments and other works of sculpture in and near the community; to the studios of sculptors, painters, and craftsmen; to manufacturing plants where beautiful things are being produced, to printing offices which do artistic work, and to department stores where products of artistic merit are offered for sale.

Art clubs help to raise the standard of taste within the school community by securing speakers on art subjects, as well as gifts and loans of works of art, and by purchasing framed pictures for school decoration, as well as illustrative material for use of the club and of the Art Department. Clubs should also be active in producing work for school publications, and in arranging exhibitions and social functions to which the faculty and student body are invited. Since what counts in art, as in other things, is not so much what one knows as how well one can use what one knows, some organized form of outlet for the art impulse outside of the curriculum would seem desirable in all the schools. So it is that, in most schools, we find art clubs which aim in a general way to look after the art interests of the school community.

“In order to realize how extensively art really influences our daily life,” writes Glace,¹ “one needs but to glance through the daily

¹ Glace, M. F. S., “Individual Development through Art Education,” *Peabody Journal of Education*, Vol. 12, September, 1934.

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newspaper. Aside from the news items of particular interest to the archeologist, the art historian or the collector, we find also advertisements appealing to the prospective purchaser's discrimination, based on a knowledge of color, line, form, design, in the selection of clothing, furniture, automobiles, and various other necessities of life. Offering merchandise in an 'attractive new package' is a favorite line with copy writers. The building page contains articles describing the practical functional form of modern architecture or the mural decorations being painted in some public building. The Woman's Page gives varied advice, how to plant the garden to make it appear attractive; how to arrange flowers harmoniously and pleasingly; how to make the home restful through proper selection of furnishings; how to choose accessories which harmonize with certain costumes; what types of dresses are suitable for different figures; as well as beauty aids concerning the color harmonies underlying inoffensive make-up. Elsewhere we find notices and critical appraisals of the current exhibits at art galleries and museums; the itinerary for the automobile tourist through regions of natural beauty; the cartoon satirizing the mercenary nation which permits the erection of unsightly billboards and hot dog stands which deface the landscape; the editorial decrying the lack of aesthetics of picnickers who leave a littered spot for the next fellow. An endless list, that of art in everyday life."

AIMS

The aims of art teaching in the junior high school, addressed to the pupil himself, may be stated briefly as follows:

WAYS IN WHICH ART WILL HELP YOU

1. Some knowledge and appreciation of art is necessary in nearly every field of work. Art will help you to live more effectively.

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2. The desire to express one's thoughts and feelings is fundamental. Art provides an outlet for imagination and the creative impulse.

3. Works of art are enduring records of high human achievement. Art will help you to endure necessary mechanical drudgery and will stimulate pride in your work.

4. Design is an important element in manufacturing, engineering, and in industry generally. Art will help you in the technical courses.

5. Art figures largely in modern advertising and in business. Art will help you in the commercial courses.

6. Do you know that people of all periods and countries have reflected their experiences in the things they have made? Art will help you to a clearer understanding of history and geography.

7. Some of the world's greatest thinkers have written extensively on architecture, sculpture, and painting. Art will help you to a fuller appreciation of literature.

8. Design laws are natural laws. Art will help you to a fuller conception of science.

9. Do you know that art is expression in appropriate form? Art will help you to acquire control over materials.

10. Do you know that design is prerequisite to beauty? Art will help you to improve your surroundings, to make life more satisfying.

11. The selection and arrangement of things is conditioned largely by one's sensitiveness to lines, masses, and colors. Art fosters the development of taste.

12. Just as the production of art implies creation, so does an appreciation of art imply recreation. Art will help you to employ your leisure time more advantageously.

13. Ability to enjoy works of art is today an accepted criterion of culture. Art will increase your capacity to appreciate through

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an understanding of the difficulties involved, gained by actual experience with materials.

14. There is always a need for artists and art teachers. If you have outstanding creative ability, art will help you to prepare for a distinguished professional career.

GUIDANCE IN ART

Since the adolescent period is particularly the time for vocational and educational adjustment, special attention is given at this stage to the talented pupil, who is carefully watched and encouraged to go on with his training in the senior high school and later in college or in the special art school.

The art field offers unusual inducements to the boy or girl who is gifted with an unusual artistic capacity. There is a constant need for art workers and art teachers because, as Bailey¹ so aptly observed, "Without architectural design our city would be reduced to log cabins. Without sculptural design we would have no monuments, no ornaments in relief, no coined money; without pictorial art, no mural decorations, no pictures, no illustrations; no illuminated advertisements, no paper money, nor postage stamps would be possible. Without decorative design we would have to dispense with rugs, carpets, wallpaper, draperies and figured dress goods of every kind. Without structural design our furniture would be rustic only; our utensils, coarse baskets, clay bowls, flint and chop sticks; our fixtures, a camp fire for cooking and a pine knot for light; our jewelry, bright-colored seeds, shells and knuckle bones. Without costume design we would all be Adams and Eves. In short, without these arts we would be reduced to crudities of the primitive man."

¹ Bailey, Henry Turner, Director Cleveland School of Art, 1917 to 1931.

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The following information on vocational guidance is contributed by Leona C. Buchwald, Supervisor of Guidance and Placement in Baltimore, Maryland. The material was developed by Miss Buchwald in cooperation with a committee of representatives of business, industry, and the professions. A copy of these suggestions is given to each speaker who takes part at a vocational conference held for the benefit of the students in the school. They should be found equally helpful to the teacher who would offer guidance instruction in his own particular field of teaching.

An important supplement to the guidance program of giving occupational information to boys and girls now in school is the assistance received from speakers engaged in business and industry and in the practice of the professions. The purpose of an outside speaker in the guidance conference is to give the students first-hand information about a particular occupation. The speaker's aim is to present facts as fairly as possible about the working field which he represents, rather than to boost his vocation. It is not the object to attract students to the occupation by an appeal to the romantic side of the work. The speaker should bring with him the impression of success, thereby offering inspiration as to the value of preparation for something worth while. It is well for the speaker to understand that he brings a fresh point of view that is valuable to the students, even in emphasizing points already studied in the classroom.

THE GUIDANCE CONFERENCE

The following questions are presented to suggest the kind of information that needs to be given in a guidance conference:

1. How would you define your occupation?
2. What are the principal divisions into which the work in your field may be classified?

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The detail with which this is handled should vary with the age and advancement of the students hearing the talk.

3. Describe the actual work duties of your occupation. What responsibilities are attached to workers in varying stages of development?

4. What kind of work does a beginner in this field undertake and how is promotion normally effected?

5. Is training given to the individual after he starts to work; if so, what does it entail?

6. Discuss the personal characteristics that are requisite for work in this field.

Ability to meet people easily, interest in detail, dependability, initiative, accuracy, courtesy, alertness, personal appearance, adaptability, etc.

7. What can the student do at the present time to develop the habits which formulate good personal characteristics?

Establish punctuality, good attendance in school, correct English, accuracy in following assignments, cooperation, etc.

8. What advantages are there in selecting this kind of work and what less desirable features of the work ought to be considered?

9. What education is normally expected for entrance in this field?

10. Is specialized education essential for entering the field?

11. What school subjects bear close relationship to your work?

12. What is the present general status of employment in your field?

13. What are the approximate ranges of income earned by those entering your occupational field?

SUGGESTIONS TO SPEAKERS

1. In developing your talk, thought should be given to the grasp that the children in the audience may have. Stress should be laid on the earlier forms of work in your field, before the more advanced stages are discussed.

2. It is of advantage to ask questions of the students during the development of the talk. If they are prompted to contribute what they already know, or think about the occupation, you have an opportunity to correct any misconceptions which the students may have.

3. Illustrative stories drawn from your own field are helpful and stimulate interest. Your own personal experience is particularly valuable when discussing the steps by which one learns to meet problems.

4. Any illustrative material or forms which you may leave in the hands of the students will be helpful.

5. Allow time for questions at the close of your talk. To avoid a pause, be prepared to occupy this time with further discussion.

6. In considering the valuable features of your occupation, it is well to mention actual accomplishments which have been made by people already in the field.

7. As a result of your experience, you can leave with the students a valuable impression of the power to grow, which arises from readiness to undertake new activities.

COURSES

Art is offered as a subject of study in most junior high schools, and it should be offered in all as a constant or required major study. Since the work in art in junior high schools is general in character,

aiming as it does to represent the entire field of art, the single course offered is commonly referred to as the general art course.

PROCEDURES

The procedure in carrying on a unit of teaching in the elementary school was treated rather fully in the preceding chapter. Much of what was said there applies to conducting junior high school art units. There remains, however, one additional point which should be discussed, and that is the creativeness of junior high school boys and girls as compared with those in the elementary schools.

There is considerable empirical evidence going to show that junior high school children are less creative than elementary school children. The experience of most teachers would indicate that this is true, yet occasionally some junior high school art teacher is able to secure results that are remarkably creative—even more creative than those secured by some excellent teachers in the elementary school grades. May it not be true that the sometimes apparent lack of creativeness on the part of junior high school pupils is due, not to any innate lack of ability on their part, but rather to a lack of the proper psychological approach on the part of the junior high school art teacher?

In order to meet this need for improvement in the approach to creative problems, and to counteract the belief that children of junior high school age are hopelessly uncreative, which is certainly far from the truth, the following suggestions are offered with the hope that they may give the teacher confidence in the matter of encouraging creative expression.

Drawings or paintings which are the culmination of the experiences of pupils should be creative; they should be the free and indi-

vidual expressions of the children who produce them, neither subject matter nor art form nor technique having been imposed by the teacher. This should not mean, however, that the foundation for such expressions should not be carefully laid by the teacher in advance of the process of creation. It does mean that pictures should not be copied from books or from other sources.

In the quotation that follows, Pittman¹ calls attention to an emphasis in art education which is indeed worthy of stressing throughout the curriculum. "Ducan Phillips, one of America's most discriminating and knowing art patrons, is the author of the book, *The Artist Sees Differently*. This excellent title is an adequate definition for any field of the fine arts. Unless the artist sees differently, his aims, no matter what his knowledge or standards may be, are absolutely futile. But this 'seeing differently' is difficult for many to interpret. It does not mean that the artist must rearrange or distort nature completely in order to make his performance. He has the right to abstract his shapes and forms so that his pattern functions properly in contributing to the whole. While a goodly number of artists completely build their organizations on the complex, abstract idea of picture building, there are others who stay closer to the true elements of realism and maintain the penetrating essence of their objective."

¹ Pittman, Hobson, "The Quaker Murals at Friends' Central," *Circular of Friends' Central School*, Overbrook, Pa., 1937.

THE ART PERIOD SHOULD BE ONE OF CONTINUOUS SELF-EXPRESSION AND OF CONSISTENT SELF-REALIZATION, OF ASPIRATION AND OF DREAMS. *Children of Eighth Grade at Work in Art Class on a School Mural, Hamilton Junior High School, Baltimore, Maryland.*



Pupil experience will, if properly stimulated and guided, result in some desirable form of art expression. While a unit of work is in progress, the teacher should make clear to the class the various visual aspects of the unit which are essential to an understanding of it and which will, therefore, have a bearing on the creative expression growing out of it.

Such a background of experience can readily be provided through the preliminary showing of illustrative material, such as objects and prints, and the use of dramatization and of class discussion. Class visits to institutions and localities where significant objects are to be seen and experience acquired are also desirable. Pupils might, under certain conditions, be taken on an excursion to a neighboring store, factory, or public building; to the art, science, or history museum; or to the public library. Sometimes, too, children should be encouraged to make such visits individually rather than in a group. Such vital pupil experience should, under effective teaching, grow into appropriate concrete expression.

As pointed out by Boas,¹ "People differ enormously in imaginative power, some living in a world of rich fantasy, others in a world of literal facts, and between the two extreme groups are many of varying degrees of fact and fancy. As teachers we can only strive to

¹ Boas, Belle, "Grade Levels in Art Education," paper presented before The Maryland State Teachers Association, 1933.

IDEAS MUST BE EXPERIENCED, MUST BECOME MEANINGFUL BEFORE THEY CAN BE TRANSMUTED INTO ANY KIND OF ORDER. THE CLEARER THE CONCEPT, THE EASIER WILL BE THE EXPRESSION OF IT. *Primitive Man, Chalk Drawing, by a Seventh-grade Child, Horace Mann School for Girls, New York City.*



bring forth what is there, farther we cannot go. But we can provide stimulating situations which stir up the imaginative powers even if in varying degrees, which then are released in doing of some kind doing, which is the very breath of living to children. But we must as teachers realize that one does not create in a vacuum. Ideas must be experienced, must become meaningful before they can be transmuted into any kind of order. The clearer the concept, the easier the expression of it."

In order to facilitate the process of generating creative expression, the teacher may help the pupils to recall and talk about their experiences, and sometimes to describe minutely the objects and episodes that interest them most. As the themes are presented, the teacher may well make on the blackboard a list of the various topics suggested. Each theme may then be discussed according to its inspirational possibilities.

Before beginning work on his drawing or painting, each pupil should decide on a theme. The list of themes compiled by the class should be found helpful to the pupil in deciding on a title for his picture. The final choice of theme should, however, be left entirely to the individual child, even if it should not relate to the information experience of the unit in progress at the time.

The actual carrying out of an illustration should be left to the individual child, unless he should ask for help. The discussion of art principles such as those relating to composition, color, and representation should generally be left until the evaluation or appreciation period, which is generally held at the close of the lesson.

These suggestions apply to all the creative activity experiences, not only to paintings and drawings but to modeled and carved forms, and to any constructed work that the child may undertake.

THE SELECTION OF UNITS OF TEACHING

The teacher of art in the junior high school should recognize the special aims of the junior high school and should take cognizance of these purposes in selecting topics for units of teaching. The selection should be made quite largely on the basis of the criteria enumerated for the elementary school (see pages 109 and 110). Because of the differentiated program of studies in the junior high school the topics selected should however relate more directly to art interests. Here, certainly, art in the school should assume a place commensurate with that which it occupies in life outside, where the art activities of man are manifest in works of architecture, sculpture, and painting, and even in industrial art and in advertising.

It is well for the teacher to make a rather careful survey of the art field and to begin to formulate a list of subjects suitable for inclusion in the course of study. This list should be made with the general objectives of the junior high school and of the pupils' interests and capacities in mind. He should have clearly in mind, too, the relationships that exist between art and the other subject-matter areas included in the junior high school organization, such as technical, commercial, home economics, industrial, scientific, historical, and classical studies. He should also keep constantly in mind the occupational or professional phases of instruction. It is just as important to guide certain individual pupils away from art vocations as it is to guide others into them.

"In the junior high school," writes Boas,¹ "social cooperation becomes a powerful force which, combined with an intense curiosity and activity, tends to foster art interest, provided there is group

¹ *Ibid.*

activity. Interest here widens from the school to the club, the church, the community. There is at this time a desire to make things look right by poetic images, by heroic figures, by literary idols. Into many school activities, art lends its vivifying influence.

“Pupils must learn to appreciate art not merely as a manifestation of past history such as a series of Egyptian and Greek friezes, or Medieval pageants, but as an evidence of a present-day social order. The lessons in appreciation will be a part of the creative work, both being indissolubly interrelated and interdependent. They should realize that no fine work can be obtained without study and practice. But individualism shows strongly at this time because of the varied and intense enthusiasms, and because of this, the teacher will find that freedom in subject matter will produce greater growth.”

A list of subjects suitable for junior high school art units might, under various curriculum requirements, include such topics as the following, the grade level placement being determined by the local school syllabus.

TOPICS SUGGESTED FOR JUNIOR HIGH SCHOOL UNITS OF TEACHING

Although there is doubtless some overlapping, the grouping of topics for units under a few general headings should help the teacher to keep in mind the purposes of the junior high school that distinguish it from those of the senior high school. The list is not intended to be exhaustive or complete, but merely to exemplify the possibilities afforded.

1. AESTHETIC APPROACH
Explorations in Color
Natural History in Art

The Human Figure in Art
Handicraft versus the Machine

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Art as a Language
Animals in Art
Writing as Art, Including
 Manuscript Writing
Surrealism

2. CIVIC APPROACH

Art in a Democracy
Community Planning and
 Maintenance
Coins and Medallions
Postage and Revenue
 Stamps
Taking Care of the School
 and School Property
The School Museum
A School Mural
School Publications

3. DOMESTIC APPROACH

Art in Care of the Home
Design and Fashion in Cloth-
 ing
Everyday Art Problems
Furniture throughout the
 Ages

4. OCCUPATIONAL APPROACH

Cartooning
Art and Merchandising

Cinema Art Directing
The Profession of Painting
Marine Architecture
Sculpture
The Handcrafts
Art Education Occupations
Landscape Design
Sign Painting

5. PERIOD APPROACH

Contemporary Art
Greece's Contribution to Art
Our Indebtedness to the
 Roman Builders
Chivalry and Art
Buried History (Archaeol-
 ogy)
The Growth of Art in
 America

6. TECHNIQUE APPROACH

The Development of a
 Painting
Sculpture Methods
How Prints are Made
Design as Space Art
Batik

7. RECREATIONAL APPROACH

Art in Motion Pictures

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Masks

Stagecraft

Marionettes

Local Architecture

8. RELIGIOUS APPROACH

Religion and Art

Stained Glass

Mosaics

9. INDUSTRIAL APPROACH

Art in the Factory

Printing and Publishing

Art in Trades

ILLUSTRATIVE MATERIAL

The teacher should have readily available for use at all times suitable books and prints which will be helpful to pupils in connection with their art studies. Some of this material may be put on reference in the school library, but much of it should be kept in the classroom.

As the work develops, the teacher, with the cooperation of the pupils, should keep a file of pictures in monotone and color prints as they appear in the newspapers, magazines, and advertising circulars. These should be carefully mounted and placed in folders alphabetically arranged. (For suggestions on mounting see pages 261 to 263.) Each folder should be given a carefully lettered title and the folders should be properly filed in alphabetical order. The folders should be of standard sizes, the number of sizes being determined by the size of the pictures.

The print collection should also include as many photographs and fine prints as possible, according to the means of the school to provide them. The art standard of the entire collection should be as high as it is possible to attain, and the mounting and labeling should be artistically carried out, insofar as possible by the children themselves. As pointed out by Ireland,¹ for purposes of comparison examples of poor design should be included, but they should always be so labeled.

¹ Ireland, N. O., *The Picture File*, The F. W. Faxon Company, Boston, 1935.

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Still pictures in the form of lantern slides, and motion pictures, insofar as they may be procurable, should also play an important role, and objects themselves should be used wherever possible. Objects of art and of nature may be seen wherever museum collections are accessible, and some of these objects may be borrowed periodically by the school. Prints and lantern slides may be borrowed from the public libraries, as well as from the art museums. The department stores present another source of visual art material of all kinds.

REPRODUCTIONS OF PAINTINGS

The accompanying list of artists and their works includes a selection of authentic color reproductions that are available for the use of teachers of art and of other school subjects. All the titles included are procurable in the miniature size, approximately 3 by 4 inches, and in the standard size, approximately 8 by 10 inches. A few of the subjects are available also in large size, approximately 16 by 20 inches. The approximate cost of the prints is 2 cents each for the miniatures, 50 cents each for the standard size, and \$3 each for the largest size. It will be noted that the artists have been grouped according to nationality or the schools of painting to which they belong.¹ The subjects marked with an asterisk are procurable in the large size.

ITALIAN

| <i>Artist</i> | <i>Title</i> | <i>Artist</i> | <i>Title</i> |
|---------------|---------------------------|---------------|---------------------------|
| Cimabue | Madonna Enthroned | Lippi | Madonna Adoring the Child |
| Giotto | St. Francis and the Birds | Lippi | Madonna and Child |
| Angelico | Annunciation | Bellini, G. | Madonna and Saints |
| Angelico | Madonna and Angels | Bellini, G. | Resurrection of Christ |
| Bellini, J. | Madonna | | |

¹ The list is reproduced through the courtesy of Francis H. Robertson, President of Artext Prints, Inc., of Westport, Connecticut. See also lists appearing on pages 116 to 119.

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ITALIAN

| <i>Artist</i> | <i>Title</i> | <i>Artist</i> | <i>Title</i> |
|---------------|-------------------------------|---------------|---------------------------|
| Botticelli | *The Magnificat | Titian | Danae |
| Botticelli | *Spring | Titian | *Lavinia |
| Botticelli | Virgin and Child | Titian | Virgin on Steps (detail) |
| Perugino | Frankfort Madonna | Raphael | *Madonna del Granduca |
| Ghirlandaio | Visitation | Raphael | Madonna della Tenda |
| Francia | Madonna of the Rose Garden | Raphael | *Madonna of the Chair |
| da Vinci | The Last Supper | Raphael | Sistine Madonna (detail) |
| da Vinci | Madonna of the Rocks | Raphael | *Sistine Madonna (entire) |
| da Vinci | *Mona Lisa | Raphael | Madonna Tempi |
| di Credi | Annunciation | del Sarto | The Transfiguration |
| Carpaccio | Angel with Lute (detail) | del Sarto | Holy Family |
| Bartolommeo | Holy Family | del Sarto | Madonna of the Harpies |
| Luini | Head of the Virgin | Correggio | St. John the Baptist |
| Luini | Marriage of St. Catherine | Correggio | Castello Madonna |
| Albertinelli | The Visitation | Correggio | *The Holy Night |
| Michelangelo | Creation of Adam | | Madonna Adoring the Child |
| Michelangelo | Delphic Sibyl | Tintoretto | Music (Nude Figures) |
| Michelangelo | The Fall of Man | Veronese | Captain of Capernaum |
| Giorgione | The Concert | Veronese | Feast of Levi |
| Titian | The Tribute Money | Reni | *Aurora |
| Titian | Assumption of Virgin (detail) | Carlo Dolce | *Madonna of the Veil |
| | | Tito | Venetian Waters |

GERMAN

| | | | |
|---------|-------------------------|--------|--------------------------|
| Memling | Martin van Nieuwenhoven | Leibl | *Women in Church |
| Durer | Hans Imhoff | Kampf | Belgian Farm |
| Cranach | Madonna and Child | Uprka | Going to Church, Moravia |
| Holbein | Erasmus | Oppler | Interior |
| Holbein | The Merchant Gisz | Hofer | *Landscape at Muzzano |
| Thoma | *Dancing in a Ring | | |

FLEMISH

| | | | |
|-----------|-------------------------|----------|----------------------------|
| David, G. | Adoration of the Kings | Van Dyck | Children of Charles I |
| Rubens | The Crucifixion | Van Dyck | Lamentation |
| Rubens | Flight into Egypt | Van Dyck | Portrait of Charles I |
| Rubens | *Fruit Garland—Cherubs | Van Dyck | William II and Mary Stuart |
| Rubens | Portrait of the Artist | | Winter |
| Rubens | Resurrection of Lazarus | Brueghel | |
| Van Dyck | Baby Stuart | | |

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DUTCH

| <i>Artist</i> | <i>Title</i> | <i>Artist</i> | <i>Title</i> |
|---------------|-----------------------|---------------|-------------------------|
| Hals | The Jester | Vermeer | Lady with Lute |
| Hals | The Laughing Cavalier | Vermeer | *View of Delft |
| Hals | Nurse and Child | Van de Velde | The Cannon Shot |
| Hals | The Singing Boys | Hobbema | *Avenue of Trees |
| Rembrandt | A Polish Nobleman | Mauve | Return to the Fold |
| Rembrandt | *Saskia | Van Gogh | *Bridge at Arles |
| Rembrandt | *The Night Watch | Van Gogh | *Cornfield in Provence |
| Rembrandt | *The Syndics | Van Gogh | *Cypress Landseape |
| Terborch | *The Concert | Van Gogh | *Fishing Boats at Arles |
| Ruisdael | *The Mill at Wyk | Van Gogh | Going to Work |
| de Hooch | The Apple Peeler | Van Gogh | Harvester, The |
| de Hooch | Dutch Courtyard | Van Gogh | House at Asnieres |
| de Hooch | *Dutch Interior | Van Gogh | Peasant, The |
| de Hooch | *The Storage Room | Van Gogh | Self Portrait |
| Vermeer | *Girl with Turban | Van Gogh | *Sunflowers |

SPANISH

| | | | |
|-----------|--------------------------|-----------|-------------------------|
| El Greco | Cardinal Inquisitor | Murillo | *St. Anthony |
| El Greco | Holy Family | Murillo | *Immaculate Conception |
| Velasquez | Don Carlos on Horseback | Murillo | *The Pastry Eaters |
| Velasquez | Infanta Maria | Goya | Family of Charles IV |
| | Marguerita | Goya | The Water Carrier |
| Velasquez | Las Meninas | Sorolla | Return of the Fishermen |
| Velasquez | *Surrender of Breda | Sorolla | The Two Sisters |
| Murillo | *Children of the Shell | Zuloaga | Consuelo |
| Murillo | Repose During the Flight | Zubiaurre | Spanish Beggars |

SCANDINAVIAN

| | | | |
|------|---------------|-----------|------------------|
| Ring | Blue Flowers | Liljefors | Northern Sunrise |
| Zorn | On the Stairs | Fjaestad | Hoar Frost |

RUSSIAN

| | | | |
|-------|------------------|--------|----------------|
| Repin | Jairus' Daughter | Grabar | Russian Winter |
| Fokin | Early Snow | | |

FRENCH

| | | | |
|----------------|---------------------|--------------|---------------------|
| Clouet | Francis I | Chardin | The Kitchen Maid |
| Claude Lorrain | *Rest on the Flight | Chardin | Saying Grace |
| Watteau | The Fete | David, J. L. | Madame Recamier |
| Lancret | The Dance Camargue | Vigée-Lebrun | Artist and Daughter |

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FRENCH

| <i>Artist</i> | <i>Title</i> | <i>Artist</i> | <i>Title</i> |
|----------------|---------------------|---------------|-------------------------|
| Corot | Dance of the Nymphs | Manet | The Fifer |
| Corot | Spring | Degas | La Danseuse |
| Troyon | Going to Market | Cézanne | *Park Landscape |
| Troyon | Pasturage | Cézanne | Self Portrait |
| Millet | *The Angelus | Cézanne | *The Blue Vase |
| Millet | *The Gleaners | Cézanne | The Smoker |
| Millet | *Feeding Her Birds | Cézanne | *The Stoekade |
| Millet | Going to Work | Cézanne | *The Village Road |
| Daubigny | The Pool | Monet | Church at Vernon |
| Courbet | The Stonebreakers | Renoir | Paris Boulevards |
| Bonheur | Oxen Plowing | Rousseau | On the River |
| Bonheur | The Horse Fair | Gauguin | Farmyard Scene |
| Chavanne | St. Genevieve | Gauguin | Tahiti |
| Breton | *Song of the Lark | Seurat | Near the River Seine |
| Cazin | Hagar and Ishmael | Seurat | The Bathers |
| L'Hermitte | The Wheelwright | Matisse | Blue Window |
| Bastien-Lepage | Joan of Arc | Matisse | Bouquet |
| Carrière | Home Work | Derain | *Castle Gandolfo |
| Daumier | The Washerwoman | Picasso | View from the Studio |
| Manet | The Breakfast | Utrillo | *Church at Villetareuse |

ENGLISH

| | | | |
|--------------|------------------------|--------------|-------------------------------|
| Reynolds | Age of Innocence | Landseer | Shoeing the Mare |
| Reynolds | Angels' Heads | Watts | Love and Life |
| Reynolds | Miss Bowles | Watts | Sir Galahad |
| Gainsborough | *The Blue Boy | Brown, F. M. | Washing Feet of Disciples |
| Romney | Mrs. Robinson | Hunt | *Light of the World |
| Raeburn | Boy with Rabbit | Rossetti | Annunciation |
| Lawrence | Mrs. Siddons | Millais | Boyhood of Raleigh |
| Lawrence | The Calmady Children | Burne-Jones | King Cophetua and Beggar Maid |
| Turner | The Fighting Téméraire | | Evening in Algeiras |
| Turner | View of Venice | | On the Cliffs |
| Constable | The Cornfield | East | |
| Constable | The Valley Farm | Lavery | |

AMERICAN

| | | | |
|----------|-------------------------|--------|-----------------------|
| Stuart | George Washington | Inness | After a Summer Shower |
| Trumbull | Signing the Declaration | Inness | The Mill Pond |
| Sully | The Torn Hat | Church | Cotopaxi, Ecuador |

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AMERICAN

| <i>Artist</i> | <i>Title</i> | <i>Artist</i> | <i>Title</i> |
|---------------|--------------------------|---------------|-----------------------------|
| Whistler | Battersea Bridge | Sargent | Carnation, Lily, Lily, Rose |
| Whistler | *The Artist's Mother | | |
| Martin | Harp of the Winds | Sargent | Discouraged Prophets |
| Homer | A Northeaster | Sargent | James Whitecomb Riley |
| Homer | Moonlight, Wood's Island | Sargent | Hopeful Prophets |
| Homer | *The Fog Warning | Volk | Portrait of Lincoln |
| Chase | Self Portrait | Metcalf | Icebound |
| Duveneck | Whistling Boy | Hassam | Church at Old Lyme |
| Thayer | Boy and Angel | Melehers | Christ at Emmaus |
| Thayer | The Virgin | Ufer | The Solemn Pledge |
| Thayer | Young Woman | Bellows | Man on the Dock |
| Hitchcock | Holland Morning | Wood | American Gothic |
| Abbey | King Lear | Curry | Elephants at the Circus |
| Sargent | Carmenita | | |

MEXICAN

| | |
|--------|---------------|
| Rivera | Mexican Child |
|--------|---------------|

The establishing and carrying on of a school museum should help materially in meeting the need for illustrative material for use, not only by the art classes, but by other departments as well. For further discussion of the school museum see Chap. VIII.

THE PREPARATION OF ORGANIZATION OUTLINES

A balanced organization plan for a junior high school unit of teaching should include both information experience and activity experience, and a balance should be achieved between the general and technical aspects of information experience on the one hand and between the directed and creative aspects of activity experience on the other. The general-information experience to be provided in the teaching unit should be related as closely as possible to the art interests around which the unit is organized. The technical information should have to do with technique and with aesthetic considerations.

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Directed activity implies activity which is not creative, its purpose being, nevertheless, to develop skills which will find fulfillment in creative expression. Creative activity is not directed; it is the creative expression.

According to Roy,¹ "Those preparing to become art teachers at the high school level should at the outset of their training gain an understanding of the meaning of a unit of teaching, and they should also understand the make-up of the unit, its form and content. The knowledge of procedures involved would come after a fundamental understanding of the organization of the unit has been acquired by the student. The planning of units, step by step, including the making of lesson plans illustrated with personal drawings and clipped material, would then be a final objective of the teacher-training curriculum."

An organization outline for a unit of teaching appropriate for a junior high school grade is presented on page 182. The diagram is accompanied by a description of the unit arranged in sequential order, such as might be used in the mimeographed or printed course of study.

CARRYING ON A UNIT OF TEACHING

The classroom and the class itself are put in readiness for the work at hand. This includes the adjustment of the necessary equip-

¹ Roy, Vincent A., unpublished *Teacher Training Course of Study*, Pratt Institute, Brooklyn New York, 1938.

THE TEACHER'S AIM SHOULD BE TO HOLD EACH CHILD TO THE HIGHEST ACCOMPLISHMENT THAT HE IS CAPABLE OF, AS JUDGED BY THE PUPIL'S OWN STANDARDS. *Portrait in Transparent Water Color, by Marian Meiser, Age Fifteen, Tenth Grade. Forest Park Senior High School, Baltimore, Maryland.*



ment and apparatus, as well as of the mental and spiritual environments. Previous experience gained from reading, from excursions, motion pictures, lantern slides, and prints may be referred to. Thus each lesson undertaken should have its brief orientation period to help the class to adjust itself to the new situation at hand.

The orientation period is followed directly by pupil planning which may logically be considered as design. This will include purposeful class discussion; the consideration of mediums and processes necessary to carry out the project; the consideration of such matters as size, shape, and finish; a consideration of themes, if themes are to be involved. All such discussion, as well as the making of plans in the form of drawings or designs, including decoration, come within the range of the design stage. To design is to plan the work involved in the entire unit. Design, therefore, is to be conceived of as an intellectual and spiritual as well as a manipulative enterprise.

While the activities of the unit are in progress, the teacher should be in continual readiness to offer comments of encouragement as the occasion may require. His aim should be to hold each child to the highest accomplishment that he is capable of, as judged by the pupil's own standards. It goes without saying that the class should acquire from the activities considerable information experience during this stage of the unit's development.

The entire group should be called together occasionally to report on problems, discoveries, and progress, and to evaluate their efforts and products which may still be in an unfinished condition. The best time for such a discussion is usually at the end of the class period. Provision should also be made for the general appreciation period at the completion of the entire unit.

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DESCRIPTION OF A JUNIOR HIGH SCHOOL UNIT ON ARCHITECTURE

Show slides to stimulate discussion of influences of climate, materials, and historic styles on buildings of the present day. Call attention to the six types of architecture: domestic (homes), educational (schools), religious (churches) governmental (city and state buildings), industrial (factories), and commercial (stores). Point out that the buildings of various peoples differed according to climate—cold, temperate, hot. Consider the materials used, such as stone, artificial stone, brick and tile, wood, and metal. Read about the beginnings and development of architecture. Become acquainted with the names of a few outstanding architects of the present and the past—Frank Lloyd Wright, H. H. Richardson, Thomas Jefferson, Christopher Wren, and Michelangelo Buonarroti. Make inquiry regarding architecture as a profession.

Have the members of the class make tracings of simple illustrations showing beauty of line in any type of architecture that interests them most, considering how force or character have been expressed by vertical, horizontal, and diagonal straight lines, and by curved lines. Indicate that the architect's problem is to arrange the plan of structure in such a way as to impart beauty without sacrificing convenience. Discuss the influence of one type of architecture on another: Egyptian, Greek, Roman, Romanesque, Byzantine, Gothic, Renaissance, Modern. Discuss the meaning of the term "functional architecture."

Explain the action of plaster of Paris, used in casting. Demonstrate how paper may be used to make folders to hold drawings and

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JUNIOR HIGH SCHOOL ART UNIT

TOPIC: ARCHITECTURE

| <i>Information</i> | | <i>Activity</i> | |
|--|---|---|---|
| <i>General</i> | <i>Technical</i> | <i>Directed</i> | <i>Creative</i> |
| The names of a few outstanding architects of the present and the past | The buildings of various peoples differed according to climate—cold, temperate, hot | Tour of city | A chart to show the six types of architecture |
| Quotations from literature that relate to architecture | Influences of climate, materials, and historic styles | The different architectural influences present in familiar buildings | Sketching of interesting buildings of various types in the community |
| The beginnings and development of architecture | The materials used, such as stone, artificial stone, brick and tile, wood and metal | Tracing of simple illustrations showing beauty of line in any architecture, considering how force and character have been expressed by vertical, horizontal, and diagonal straight lines, and by curved lines | Simple folders with title and name, to hold original drawings and illustrative material |
| Architecture is the art which seeks to harmonize in building the requirements of beauty and utility | Meaning of the term “functional architecture” | Folders to hold drawings and illustrative material relating to the architectural field | Models of buildings. Suggested topics: Model Town, Group of School Buildings, Homes of Tomorrow |
| The six types of architecture: domestic (houses), educational (schools), religious (churches), governmental (courthouses), industrial (factories), and commercial (stores) | Meaning of plan and elevation | Architectural exhibits at the Art Museum | School museum exhibit of work done in connection with the unit |
| The architect's problem is to arrange the plan of a structure in such a way as to impart beauty without sacrificing convenience | The influence of one type of architecture on another—Egyptian, Greek, Roman, Romanesque, Byzantine, Gothic, Renaissance, Modern | Labels for the exhibit | |
| Architecture as a profession | The use and care of materials, such as paper and ink, clay and plasticene, and plaster of Paris | The use of an architect's scale in laying out plans and elevations | A written critique of the exhibit |
| | The action of plaster of Paris, used in casting | | |

DIAGRAM TO SHOW HOW CONTENT ITEMS MAY BE ORGANIZED FOR A JUNIOR HIGH SCHOOL UNIT

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illustrative material relating to the architectural field. Design a cover decoration for folders, including a carefully lettered title and the name of the pupil. Plan for the construction of a number of groups of buildings, each made up of several simple structures to be worked out by individual pupils. Include landscaping in the plans. Suggested topics: Model Town; Group of School Buildings; Homes of Tomorrow.

Make arrangements for the sketching of interesting buildings of various types in the community. Encourage pupils to make folders to hold original drawings and illustrative material. Allow pupils to carry out their designs for models of buildings and to arrange them according to their own original plan. Divide the class into groups according to interests: (1) draftsmen, (2) landscape architects, (3) modelers, (4) casters, (5) finishers. Instruct the class in the use and care of materials, such as paper and ink, clay and plasticene, and plaster of Paris. Apply the cover decoration to folders. Finish models of buildings.

Observe how architecture is the art which seeks to harmonize in building the requirements of use and beauty. Find quotations from literature that relate to architecture, such as the following, from Ralph Waldo Emerson:

The hand that rounded Peter's dome,
And groined the aisles of Christian Rome
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew;—
The conscious stone to beauty grew.

Take the class on a tour of the community, having boys and girls point out, on the buildings seen, evidences of the different archi-

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tectural influences present. Go with the class to see architectural exhibits at the art museum.

Although the preceding description was planned for a unit of teaching in art, its scope, as can be seen, may well extend beyond the confines of art as a school subject. As was pointed out in the preceding chapter, an effective education unit must often be broader than a single school subject, while integration will call for an enriched curriculum made up of courses of study that have taken into account the vital experiences of boys and girls.

PLANNING THE LESSONS

The junior high school art teacher who has systematically worked out an organization diagram for a particular unit of teaching should find the preparation of plans for the unit a comparatively simple undertaking, as the organization outline will contain precisely the instructional material required for developing the individual lesson plans.

A series of lesson plans is included at this point, to show what a satisfactory sequence should be like. Plans similar to these in form, but adapted in subject matter and method to the ability of pupils, may be developed in a similar manner, to meet the needs of art classes at any junior high school level.

ARCHITECTURE

A UNIT OF TEACHING IN ART FOR A JUNIOR HIGH SCHOOL GRADE

(For the organization diagram of this unit see page 182)

STAGES OF DEVELOPMENT

I. ORIENTATION STAGE

Lesson I. What we know about architecture around us

Lesson II. What we know of the history and development of architecture

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2 DESIGN STAGE

Lesson III. The styles of architecture and materials used in architecture

Lesson IV. Making our sketches and plans for model buildings

3. FORMING PRODUCTS STAGE

Lesson V. Making our model buildings

Lesson VI. Continuing the work on model buildings

Lesson VII. Completing the model buildings

4. APPRECIATION STAGE

Lesson VIII. Evaluating and discussing the finished products

1. ORIENTATION STAGE

LESSON I. WHAT WE KNOW ABOUT THE ARCHITECTURE AROUND US

Aims. To appreciate architecture, ancient and modern; to discuss architecture in the buildings around us.

Materials. Illustrations and lantern slides of different types of architecture as represented in modern buildings.

What do we know about the buildings around us, in our city and vicinity? (Show slides and illustrations of various types of buildings. Some are made of different kinds of materials than others.) Have you ever taken particular notice of these materials? Name some of them, John. (There are such materials as wood, stone, brick, tile, metals.) What differences do you notice in the style or type of buildings that you have seen, Bill? (Some of them are tall, some are short; some are richly decorated, some are simple in design.)

What are the various uses of buildings? (Some are built for homes; some for governmental purposes.) What are some examples of buildings in Baltimore which illustrate purposes to be served? Domestic, James? (Our homes would be classed as domestic.) Educational? (There are many good examples of this type, as City College, the new Eastern High School, the Central Library.) Religious?

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(There are many beautiful churches and religious buildings in the city.) Governmental? (The City Hall, the Post Office, and the Courthouse might be included under this group.) Industrial? (The Bethlehem steel plant would be listed as industrial.) Commercial? (Some fine buildings classified as commercial are the May Company, Hutzler's, etc.)

At the next lesson we will discuss the history and development of architecture.

We are going to make some sketches now of the various types of architecture. How many would like to make sketches of educational buildings? Let me see the hands. Religious? Domestic? Commercial? Governmental?

LESSON II. WHAT WE KNOW OF THE HISTORY AND DEVELOPMENT OF ARCHITECTURE

Aims. To appreciate architecture, ancient and modern; to become acquainted with the history and development of architecture.

Materials. Slides and illustrations.

During the last lesson we discussed the subject of the architecture around us. Today we are to talk about the origin of architecture and the advancement it has made up to modern times.

The first country in which architecture made any distinct advancement was Egypt. The Egyptians emphasized architecture in their tombs and temples, less attention being given to their houses. This was because of their belief in the preservation of the body, for the soul to dwell in after death. What are some examples of Egyptian architecture, John? (Pyramids and temples were made in Egypt.) (Show slides, illustrations, and charts of Egyptian pyramids and temples.) Note the solidity and huge proportions of the pyramids;

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of what materials do you think they were made, Bill? (I read that they were made of large granite stones weighing more than a ton.) These pyramids are about 5,000 years old which shows that the materials must be durable. The structural forms of the Egyptians were, as you can see in these illustrations, simple and few. Can you enumerate the characteristics of Egyptian construction in these pictures? (There are columns, thick walls, flat roofs, and small entrances.)

The building materials used in Assyrian and Babylonian architecture were not so durable as those of Egyptians, being burnt and sundried brick. (Show slides of Babylonian temples.)

The period of Greek architecture is characterized by beauty, harmony, and simplicity to the highest degree. Three orders of architecture were developed by the Greeks. These orders represent certain modes of proportioning and decorating the columns. Can anyone name these Greek orders? Charles? (They are Doric, Ionic, and Corinthian.) (Show slides or illustrations of these orders.) Greek buildings were also highly decorated with sculptures. Name a famous Greek building. (The Parthenon is famous for its beauty.) (Show slides of typical Greek buildings including the Parthenon.)

Two additional orders of architecture, the Tuscan and the Composite, were developed by the Romans. Otherwise, there was no original development by the Romans, who inherited the arch and the vault from the Etruscans and the column and entablature from the Greeks. Name an example of Roman architecture, John. (The Colosseum is famous as an arena.) (Show slides of the Colosseum, the Pantheon, etc.)

In Constantinople there arose a style of architecture practiced by the Christian Church throughout the Middle Ages. This is known

as the Byzantine style. The church of Santa Sophia, built by Justinian in the sixth century, is the most typical specimen of this style. (Show slide or illustration of this church.) What is the dominating feature presented in this illustration? James? (The roof of the building is dome-shaped.) Yes, the dome-shaped roof is the leading feature of the Byzantine style. Other characteristics of the Byzantine style are the mosaic, gilding, colored glass, geometrical and conventional decoration, and the absence of the human figure in sculptures.

The conversion of the three-aisled Roman basilica into a vaulted structure was developed during the Romanesque period. (Show slides of the Roman basilica and the later Romanesque vaulted structure; compare.) From these illustrations, what can you say are the outstanding characteristics of Romanesque architecture, George? (There are round arches, towers, thick solid walls, few windows, vaulted roof.)

The conquest of the Moors introduced a new style of architecture into Europe after the eighth century—the Moorish or Saracenic. The edifices erected by the Moors and Saracens in Spain, Egypt, and Turkey are distinguished by a peculiar kind of the arch which forms a curve constituting more than half of a circle or ellipse. A peculiar interlacing decoration, called arabesque, is a common ornament of this style. (Show slides of the Alhambra and the Giralda Cathedral at Seville as examples.) Can anyone give the name of a memorial in

WITHOUT SOME FORM OF SKILLFUL ACTIVITY ON LINES THAT ARE SOCIALLY VALUABLE, SELF-EXPRESSION IS IMPOSSIBLE. EDUCATION IS THE DISCIPLINE OF SELF WHICH LEADS TO THAT RESULT. *Building a Cathedral. Boys of Tenth Grade at Work on Original Architectural Model, Baltimore City College (High School for Boys), Baltimore, Maryland.*



India of this style? It is sometimes considered the most beautiful building in the world. Edward? (The Taj Mahal is famous for its beauty and Moorish style of architecture.) (Show slide or illustration of the Taj Mahal.)

The Gothic style of architecture began in France in the twelfth century. (Show slides and illustrations of such examples as the cathedrals at Strasbourg and Cologne in Germany; of Milan and Florence, Italy; of Notre Dame and Rheims, France; and Westminster Abbey, England.) List the striking characteristics noticeable in these illustrations. (There are pointed arches, pinnacles and spires, flying buttresses, clustered pillars, and vaulted roofs.) The most distinctive feature of this style is the predominance in it of perpendicular or rising lines, which symbolize the aspirations, adventure, and dauntless energy of the Northern and Western peoples.

At Florence in Italy about the beginning of the fifteenth century, the Renaissance style, a revival of the classic style based on the study of ancient models, began. For the first time since the fall of the Roman Empire civil architecture became more important than religious. Some characteristics of this style are more solid surfaces, fewer openings than Gothic, and the double colonnade. (Show slides and illustrations of the Pitti Palace; St. Peter's at Rome; the Castle of Heidelberg, Germany; the Palace of Versailles, France.)

Since the Renaissance, architecture has been marked by two influences, the Classic Revival and the Gothic Revival. The former took place in France and the latter in England. From the time of the Renaissance to the French Revolution various styles, receiving slight modifications, prevailed throughout Europe. Since that time, greater attention has been given to the utility of public buildings and to domestic architecture.

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Architecture in the United States has received its strongest influences from the classic revivals of Europe. What are some examples of architecture in the United States thus influenced, Edward? (Some examples would be the Capitol at Washington, the White House, various churches, and college buildings.) (Show slides and illustrations.) During our last lesson we named some modern buildings in Baltimore. Can you name some famous modern buildings elsewhere in the United States, Charles? (The Empire State Building would be one; also, the Woolworth Building, and Radio City, in New York.) (Show slides and illustrations.) Our domestic architecture is original and characteristic, ranging from the log cabin and the early colonial house through many different styles to the modern apartment house. (Show slides and illustrations.)

Now that we have a background of the history and development of architecture, we shall discuss further at our next lesson the various styles of architecture and the materials used. Read about these topics in the library and get as much information as you can.

2. DESIGN STAGE

LESSON III. THE STYLES OF ARCHITECTURE AND THE MATERIALS USED IN ARCHITECTURE

Aims. To appreciate architecture, ancient and modern; to become acquainted with the construction of buildings; to acquire knowledge of the materials used in various buildings.

Materials. Slides and illustrations.

During the last lesson, we discussed the history and development of architecture. Many different styles were brought out in the slides and illustrations shown. However, there was little emphasis on the materials and methods of construction used.

Today we shall discuss the materials and methods of construction, chiefly in modern architecture.

What are the principal materials used in domestic architecture, John? Houses are made of wood, brick, and concrete. The foundations are of stone and cement in most cases. (Show slides of houses.) In religious architecture, Edward? (Most large churches are made of brick or stone.) (Show slides.) In industrial architecture? (Many factories are made of brick; some, of corrugated metal.) (Show slides.) In educational architecture, William? (Modern schools are constructed of brick.) (Show slides.) In commercial architecture? (Stores and skyscrapers are made of brick, stone, cement blocks, etc.) (Show slides.) Have you ever wondered how man can erect buildings so high? What do you think is done to make possible the building of skyscrapers, Albert? (They are strengthened with columns, beams, a strong foundation, and steel structure.) What is the process involved in strengthening concrete known as, John? (This process is known as reinforcing the concrete.) (Show slides of buildings partly constructed; reinforced concrete and steel frame construction.) The modern reinforced concrete wall is thin as compared with the walls of ancient buildings.

Since we are going to design some buildings of our own, it is necessary that we become acquainted with floor plans. (Show blue prints of various plans; discuss.)

Assuming that we are all architects, I am going to divide the class into five groups. Each group will make designs for a particular type of architecture; as, domestic, religious, educational, industrial, and commercial. Between now and the next lesson I want you to notice particularly the buildings appropriate to your assignment; buildings that will help you in your plans.

LESSON IV. MAKING OUR PLANS AND SKETCHES FOR MODEL BUILDINGS

Materials. Paper, pencils, art gum, etc.

Today we are going to design buildings which we shall later model.

In making these drawings, there are some important things to remember. Of what must we be careful in our designs, Charles? (Perspective and proportion are important.) John? (We must plan for the colors to be used on the models.) Edward? (We should decide whether our buildings are to be simple or elaborate.) During the past few days we were to take particular notice of buildings around us. This may be of great help to us in making our plans. The many illustrations and slides that we have seen will also influence our creations. Do not hesitate to refer to these aids.

(During the remainder of the lesson the pupils are encouraged to make their sketches. The teacher will give help when necessary.)

3. FORMING PRODUCTS STAGE

LESSON V. MAKING OUR MODEL BUILDINGS

Materials. Sketches, cardboard, scissors, paste, wood, and other materials.

During our last lesson we made designs for model buildings. We shall finish these designs during the first part of the lesson today. We are then going to start the construction of these models. How many of you have Christmas gardens at holiday time? Did you ever notice how the houses that you use are made? I have a strip of cardboard with which I shall show you the process of putting these model buildings together.

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(Following the demonstration, materials are passed and the model making is begun. During the rest of the period the teacher assists the children individually in their work.)

LESSON VI. CONTINUING THE WORK ON OUR BUILDINGS

Materials. Sketches, cardboard, scissors, paste.

Today we shall continue the work on our model buildings. Let us try to have them ready for the finishing touches during the next lesson. I have here a model of a house that I constructed since our last lesson. Notice how it is made. (Discuss.)

(During the rest of the lesson the children work on their models, the teacher helping them with suggestions when necessary.)

LESSON VII. COMPLETING OUR MODEL BUILDINGS

Materials. Paint.

We have made very good progress in constructing our models up to this time. Today we shall have to try to complete them, painting them.

There are many different materials that we can imitate in the painting of these buildings. We can indicate bricks or shingles or clapboards for the houses; for the churches, brick or stone; for the industrial, commercial, and educational buildings we might imitate brick or stone or concrete blocks. If we are careful in painting our models, we can make them look realistic. (During the rest of the period the teacher aids the children with suggestions.)

We are going to exhibit and criticize the finished buildings during our next lesson.

4. APPRECIATION STAGE

LESSON VIII. EVALUATING AND DISCUSSING THE FINISHED PRODUCTS

Aims. To appreciate architecture, ancient and modern; to discuss and evaluate products.

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We have today completed our designs and models and shall discuss each one's work. We shall arrange the models and designs in groups: educational, industrial, religious, commercial, and domestic.

What do you notice about the churches, John? (They look similar to the pictures and slides that we had in class.) That is outstanding. (The designs are clean and neatly laid out. Also, the buildings are well constructed.) Do you like the color of paint used? (Yes. It looks like real stone.) As far as proportion and realness are concerned I would say that the buildings are well done. The ones who worked on these models have certainly put to use the principles and knowledge acquired earlier in this course.

(A similar discussion follows with each of the remaining four types of buildings.)

I think that it would be a good idea to select the best buildings and make a model city. We could exhibit this to the whole school. We can develop this project during the next lesson.

QUESTIONS FOR DISCUSSION

1. How would you proceed to arrange a sequence of lessons in art for a junior high school using the preliminary diagram outline?
2. What would be your procedure in planning the individual lessons?
3. Do you think it would be advisable to arrange the entire sequence of lessons and to write out all of the lesson plans in advance of actually undertaking the carrying on of a unit of teaching? Explain.
4. To what extent do you think the teacher should feel obliged to follow the plans made in advance?
5. In planning units of teaching for a junior high school, how would you guard against overemphasizing the information side at the expense of the activity phase of the subject?

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6. How would you proceed to organize and develop a course of study in art for a particular junior high school grade? For an entire school system?

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Chapter VII

Art Courses in the Senior High Schools

THE senior high school art course is characterized by the continuation of the general art study of the junior high school, followed by intensive concentration on certain specific fields. There should be no break between the instruction offered in the junior high school and that offered at the senior high school level.

AIMS

1. To arouse and preserve an interest in art, through significant information and activity experiences.
2. To enlarge and enrich the aesthetic experience through exercise of the creative impulse and imagination, by practice in expression, and through the development of skill by training in design.
3. To furnish vocational and educational guidance in art, making suitable allowance for individual differences.
4. To discover pupils who are talented in art and to provide special training for them.

To enable the student to employ the principles of design and good taste in his everyday life, an effort should be made to develop in him ability to recognize art and to understand meaning and value in a work of art; to desire to possess only artistic things; to be able to discuss intelligently the significance of art products; to be able to

choose, combine, and arrange objects artistically; and to compose artistic arrangements. An effort should also be made to inculcate an understanding of the historic development of art and to give an insight into its vocational and recreational possibilities.

Plans for the senior high school art program should embrace both general, technical, and vocational education, whether these types of work are carried on as a part of the regular school program or are housed in separate buildings.

As pointed out by Fansler,¹ "Art should certainly not exist in a school curriculum merely as a cultural asset; simply as a means for teaching that unteachable quality inadequately called 'appreciation.' Aesthetic sensitiveness has to be preserved, not inculcated; trained, not planted. It is probable, though not wholly proved, that the enjoyment of art is a function of intelligence, and if so, its chief requirement for growth is use. To segregate art in a given room and on a given day in the life of a school, is to divorce it from reality. It should be a part of school surroundings, met with in the daily round of activity, and particularly in all those courses which have to do with the study of man and of his patterns of thought."

Gearhart² informs us that "because of timely interests and the way life runs today, senior high school students are sensitive to art

¹ Fansler, R. M., *An Index to the Set of Fine Arts Teaching and Reference Material for Secondary Schools*, Carnegie Corporation, New York, 1933.

² Gearhart, May, "Experience in the Arts," contained in *Your Children and Their Schools*, a publication of the Board of Education of the City of Los Angeles, California, 1938.

ART FURNISHES A MUCH NEEDED OUTLET FOR INDIVIDUAL EXPRESSION AND SELF REALIZATION. *Our Neighborhood, Linoleum Block Print in Black and White, by Betty Geffries, Age Eighteen, Twelfth Grade, Germantown High School, Philadelphia, Pennsylvania.*



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values. Success comes to the art teacher who is in sympathy with the tendencies of the times and who marches with his students in a mutual investigation and discovery of art's place in contemporary progress. Art activities grow out of the attitude on the part of teachers and students toward their own needs and interests and the contributions and limitations of the community. General attention and interest is stimulated through various agencies, such as art in architecture, art in industry, art in movies, art in shop window displays, art in the press and in magazines, art for leisure, and art in the basic courses of the school."

COURSES

In a study of the art education situation in high schools of the United States made by The Federated Council on Art Education, Klar¹ found that the most popular courses offered, judged by the reports of high school graduates, were those in general art, poster, design, art appreciation, in the order named. Included in the list of the 20 subjects of courses reported, the following may be enumerated as typical examples: costume design, show card writing, interior decoration, architectural drawing, crafts, sketch, clay modeling, cartooning, portrait, art appreciation, art history. The various courses were grouped by the committee under the following categories: (1) Design and crafts, (2) representation, (3) art appreciation.

The classification presented herewith, based on that of the Federated Council on Art Education, is more extensive and should therefore be of practical value in determining which courses should be offered in a particular senior high school. It will be noted further

¹ Klar, W. H., *Art Education in High Schools*, pp. 63-64, The Federated Council on Art Education, Eastern Arts Association, 250 East 43rd Street, New York, 1935.

ART COURSES IN THE SENIOR HIGH SCHOOLS

that the classification fits in rather closely with the art information experience classification which is treated somewhat fully in Chap. IV.

1. ART APPRECIATION

Composition and design
Theory and practice of
design
General art
Art history

2. PAINTING

Pencil sketching
Pen-and-ink drawing
Water-color painting
Oil painting
Figure drawing
Etching
Illustration

3. SCULPTURE

Clay modeling (including
casting in plaster and
cement)
Wood carving
Stone carving

4. ARCHITECTURE

Home planning
Interior decoration
Community planning

Architectural drawing

Landscape architecture

5. ART OF THE THEATER

Stagecraft
Scenic design

6. INDUSTRIAL ART

Arts and crafts
Shop sketching
Costume design
Textile design
Millinery design
Jewelry design
Art metalwork
Block printing
Leatherwork
Ceramics
Furniture design
Handcraft

7. COMMERCIAL ART

Art in salesmanship
Costume illustration
Advertising art
Poster
Show-card writing
Sign painting
Pictorial photography

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SEQUENCE OF COURSES

It is suggested that where but one course in art is to be offered in the senior high school it be general in character, unless there are good reasons to the contrary, such as the needs of the community for work in a particular differentiated field. Such a course would provide experiences that would doubtless be of most value to the great number of students who would elect to take it. Because of the present importance attached to industrial and commercial interests, it would be well to keep these interests in mind in planning a course of study in general art or art appreciation for the first year of the senior high school period. Such a course might be planned either to represent the entire high school offering, as would be necessary in the small high school, or it could be made the basis of further differentiated courses in the large high school where there would be a considerable number of pupils desiring to go on with their art studies. For this group the inauguration of an art major curriculum should make it possible for them to take more advanced courses in the commercial or industrial art fields or in architecture, painting, or sculpture.

The typical well-balanced orientation course offered in a senior high school should embrace all divisions of the art field, including art appreciation, painting, sculpture, architecture, industrial art, and commercial art. The various subdivisions appearing in the outlines given on page 201, and others should all have a place in the course of study. The beginning course should also serve to prepare the student for the special phases of the field that are to follow. The general outline for such a course, with marked leanings, however, toward industrial and commercial interests, is given at this point, in order to present a pattern which should be suggestive to the teacher who would plan his work along somewhat similar lines.

ART COURSES IN THE SENIOR HIGH SCHOOLS

A. SENIOR HIGH SCHOOL ORIENTATION COURSE¹

AIMS OF THE COURSE

The general aim of this course is to teach the appreciation of those elements of design which underlie the creation of all beautiful man-made things. The special aims include:

A. The intellectual development of the student in the power to imagine or invent.

B. The aesthetic development of the student in the ability to use discriminative judgment, either as producer or as consumer.

C. The acquirement of habits of neatness and accuracy of execution.

Lantern slides and other illustrative material are used extensively throughout this course. In the first term, the illustrations collected by teacher and pupils relate for the most part to industrial products for home use and decoration, such as china, silverware, pottery, textiles, and costumes; and to primitive and historic designs, as Indian, Egyptian, Greek, and Roman. In the second term, the illustrations are related to Oriental, European, and modern design, Japanese stencil designs, and Chinese rugs. Actual works of art replace the illustrations wherever possible, and field trips are made to the museums of art, the art school, and to factories and commercial shops. Homework, such as collecting illustrations, is recommended. Criticism of work is oral or by means of general demonstration.

FIRST TERM

Elements of Composition. The nature of elements which condition design. Line. Movement of line. Speed of movement. Refinement of

¹ Department of Education. Adapted from the Course of Study for the Senior High School, Baltimore, Md., 1932.

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line. Mass. The designer's net or plan. Planning of masses; measure, rhythm, balance. Development of complicated masses. Refining of masses. Color. Hue, value, chroma. Psychology of color. Color balance. Variation. Its creation in line and mass. Development of strength, simplicity, and interest.

Principles of Design. Rhythm—agreeable and uninterrupted movement. Balance—no element attracts undue attention. Bisymmetrical or formal. Occult or informal. Measure—the relative proportions of the parts of a design, principality and subordination. Function—the nature and use of the product. Fitness to the purpose for which the product is designed.

Structural Unity in Decorative Construction. Mass in harmonious proportion. Refinement of outline or contour—curves of force where curves are a part of the natural form of the article. Surface areas brought to artistic unity through subdivision into minor areas of agreeable proportions.

Enrichment of the Surface. The product must be suited to decoration. The decoration must be based on the structure of the form—subordination of decoration to construction. The treatment of the decoration must depend upon the material.

UNIT ONE: DESIGN IN DECORATIVE CONSTRUCTION

Ancient and Modern Conceptions of Industrial Art. Changing conceptions of industrial art and their causes. Greek ideal and Renaissance ideal compared. Machines introduced by the industrial revolution

unable to comply with the Renaissance ideal because of the impossibility of uniqueness. Development of modern standards stressing accordant shape. Slow but permanent change in conception. Industrial art more impersonal and universal. Workmen replaced by machines. Designer and workman no longer the same person. Advantages and disadvantages. Early inartistic factory products, due to poor machines and bad taste, give way to beautiful articles based on new standards. Questions and activities.

Presenting the Principles of Design. Greek belief that beauty rises from the artistic qualities of objects. Obviousness of governing principles of design. Balance as concerned with the forces of weight and attraction. Symmetrical balance. Unsymmetrical balance. Rhythm as concerned with movement. Harmony, fitness to purpose, as result of balance and rhythm. Unity obtained by bringing together all parts of a design. An application of principles in home decorations, in costume, in other fields of artistic expression. Questions and activities.

Conditions that Control Designs. Utility and appearance, important factors in determining form. Purpose as a guide to design. Standardized designs in tools, machines, and other products. Evolution of design in familiar industrial forms. Sincerity in design. Products appear what they are. Fashion in design possible in object whose function is independent of its shape. Fashion and beauty of design. Questions and activities.

Design in Decorative Construction. Color as a decorative factor in industrial products. Mass. Contour of outline. Surface. Laws of decorative construction employed in analyzing manufactured objects.

Questions and exercises. Elevation drawing of pieces of furniture or other objects of good design which pupil has in his home.

Activities. Illustrate the above outlines with superior or inferior examples¹ of: Household equipment. Furniture. Table utensils including china, silver. Ceramics. Textiles. Tools. Machines. Typewriters. Automobiles. Locomotives.

General experiences in the use of line—line composition in a square or circle showing space relation and variation. Medium may be charcoal, black ink, or water color.

UNIT TWO: DESIGN IN DECORATIVE ENRICHMENT

Design in Decoration. Design and representation compared. Mural decorations and paintings. Decorative use of form; texture and color in machinery, utensils, and textiles. Surface enrichment. Geometric motifs. Fauna and flora in design. Man-made objects. Good and bad decorations. Questions and activities.

The Relation of Design to Material. Artistic worth of the genuine and adequate. Woods, metals, clay, and textile materials. Sham ornamentation inconsistent with artistic worth. Surface coverings. Discrimination in design. Nonaesthetic influences. Questions and activities.

Illustrate the above outline with superior or inferior examples of: Furniture, woodwork, ceramics, textiles, metalwork, book covers.

Provide decoration for tin or wooden box, using motifs of historic periods under discussion. Stress structural lines of circle, the

¹ Examples take the form of illustrative material brought in by teacher and pupils. They may be clippings or, where possible, the things themselves. All illustrations of inferior examples should be so designated.

concentric circles and radii. Boxes should be furnished by pupils. Marshmallow and other candy boxes and even baking powder and other cans may be found appropriate for transformation through decoration.

Additional experiences in the use of line. Line compositions. Landscape. Representations other than landscape.

UNIT THREE: HOME DECORATION AND FURNISHING

Taste reflected in the decoration of the home. Elements to be considered in home decoration. Floor and walls. Hangings. Lighting. Selection and arrangement of furniture. Period furniture. Reconciling the discordant in home furnishings. Pictures. Questions and activities.

Illustrate the outline with pictures of: colonial architecture—Homewood, Baltimore; room from colonial mansion, Metropolitan Museum of Art, New York; Mount Vernon and other colonial houses, exterior and interior; examples of architecture as they appear in the current newspapers; house plans; floor plans—map or rooms in a house; elevations—proportion of wall spacing, doors, and windows; designs for living room, dining room, bedroom, kitchen, bath; accessories such as furniture, rugs, curtains, and draperies, lighting fixtures, clocks, ceramics, pictures and picture frames.

Experiences in Color. An elevation drawing of a room, showing furniture and hangings, in color, to apply the knowledge of all design principles studied.

Experiences in Mass. A problem in line, and light and dark,¹ in one of the following: an abstract design, landscape, a flower composition, a textile design, a pottery design.

¹ Medium may be charcoal, black pencil or ink, or neutral water color.

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UNIT FOUR: ART IN COSTUME

Art in Dress. Basic forms of dress. Fashion. Artistic control of fashions by the individual. Questions and activities.

Historic Costumes. Illustrate with authentic material: Egyptian, Assyrian, Cretan, Archaic Greek, later Greek, Roman, European of the Middle Ages, eighteenth-century European, American colonial. A comparison should be made between historic examples and their application in modern costumes.

Modern Costumes. From fashion magazines cut examples to illustrate the following:

Morning: appropriate or inappropriate costume for school, business, home, sports.

Afternoon: appropriate or inappropriate form.

Evening: appropriate or inappropriate form for informal dinner, banquet, theater or opera, informal dance, formal dance, informal wedding, formal wedding.

Color as an Element in Costume Design. Colors becoming or unbecoming to the individual. Hue, value, chroma. Color quality. Texture of materials. Psychology of color. Color balance.

Write a short paper on the essentials of art in costume, and use the following outline: Suitability of the costume as to age and figure. Fitness to season and to time of day. Fitness to the occasion. Simplicity of design. Comfort. Neatness. Quality of material. (Special emphasis to be placed upon suitability of designs to material and suitability of both design and material to use.)

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UNIT FIVE: THE ARTISTIC SIGNIFICANCE OF COLOR

Need for understanding color—light and pigment theories of color study compared. Three dimensions of color. Color naming. Harmony attained by balancing two or more than two hues. Complementary colors. Monochromatic colors. Analogous colors. Questions and experiences with color. All creative work should be rendered in color.

Color Theory. Harmonies: monochromatic, analogous, complementary, dominant.

Translate a pattern in dark and light, into one that illustrates hue or chroma. The pupil should create his own patterns for textiles, boxes, trays. Special emphasis to be placed upon suitability of design to material, and suitability of both design and material to use.

SECOND TERM

Symbolism in Design. The meaning or language of motifs and of systems of ornament. Emotion in design. The feeling produced by design forms. Personality in design. Individuality expressed in design forms.

Designs may be based on nature. The study of the decorative possibilities of nature forms, with special reference to growth and structure. Methods of conventionalizing nature forms. Adaptation of motif to shape; to purpose; to material.

UNIT SIX

Choice of one of the following problems: Lamp shade, candle shade, or other appropriate product. (Note: Stress bisymmetrical

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balance and rhythm.) Wood block for allover pattern for scarf or for illustration—unit made in 6-inch square, diamond, or fan shape. (Stress balance.) Appliqué design for table runner or for cushion. (Stress occult balance in the motif.) Design for pillow—filet crochet motif, or design for illustration. (Stress structural lines of the square or other rectangle.) Problem in modeling and casting.

Lettering from the Design Standpoint. Discussion of alphabets. Pre-alphabet records. Egyptian records. Phoenician alphabet. Greek and Roman alphabets. Lettering problem involving capitals and lower-case forms; competitive poster making for school activity.

UNIT SEVEN

Choice of one of the following problems: Design, in color, for decorated china plates, for luncheon set, or for a circular box, motif to be original. (Stress placed on structural lines of the circle and the spiral.) Embroidered sleeve-band or pocketbook. Problem in etching (optional).

A poster showing: Good arrangement of lettering. Variety in size and proportion. Fine spacing. Special emphasis on design.

UNIT EIGHT

Design for portfolio cover for booklet on architecture. Poster design appreciation. Study of houses and of other large and small objects. Good poster work attracts attention; holds attention; tells the truth in such manner as to create a demand for the product advertised; is decorative.

UNIT NINE

Design for cushion, serving tray, or table cover. (Measure will be stressed—the relative proportions of the parts of a design.)

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The making of a poster using a house as the motif, combining it with appropriate lettering. (Students are to be encouraged to make a collection of clippings from newspapers and other periodicals, illustrating the principles of design studied.) Questions and activities.

UNIT TEN

The abstract, the nonobjective, superrealism or surrealism, and constructionism—these are types of modern art that will influence the art education of tomorrow. We are today living in an experimental period with an unlimited supply of material for the creative artist to release into pleasing forms and shapes.

Abstract art is based on a recognizable object with which the artist allows his imagination to play. Nonobjective art enables the artist to play with geometric forms and brilliant colors, to produce effects that are often more exciting than those found in nature. The artist does not have to depend on recognizable objects as in the abstract type. Superrealistic art deals with the expression of one's subconscious mind. In constructionism the artist plays with different materials, such as wood, glass, wire, metals, nails, pins, thread, and cloth. He arranges and rearranges the materials until the design is pleasing to the eye. These compositions seem reminiscent of the dream of an architect or an industrial designer.

Abstract art, nonobjective art, superrealism, and constructionism are rapidly forcing realism into the background. A copy of nature, no matter how well planned, is not a true creation. Copies of nature are being left to the camera, so the artist will have time to develop the creative fields of art, in which there is more room for the expression of individual feelings. The object of the new art is not to refer to particular objects but rather to ideas and moods.

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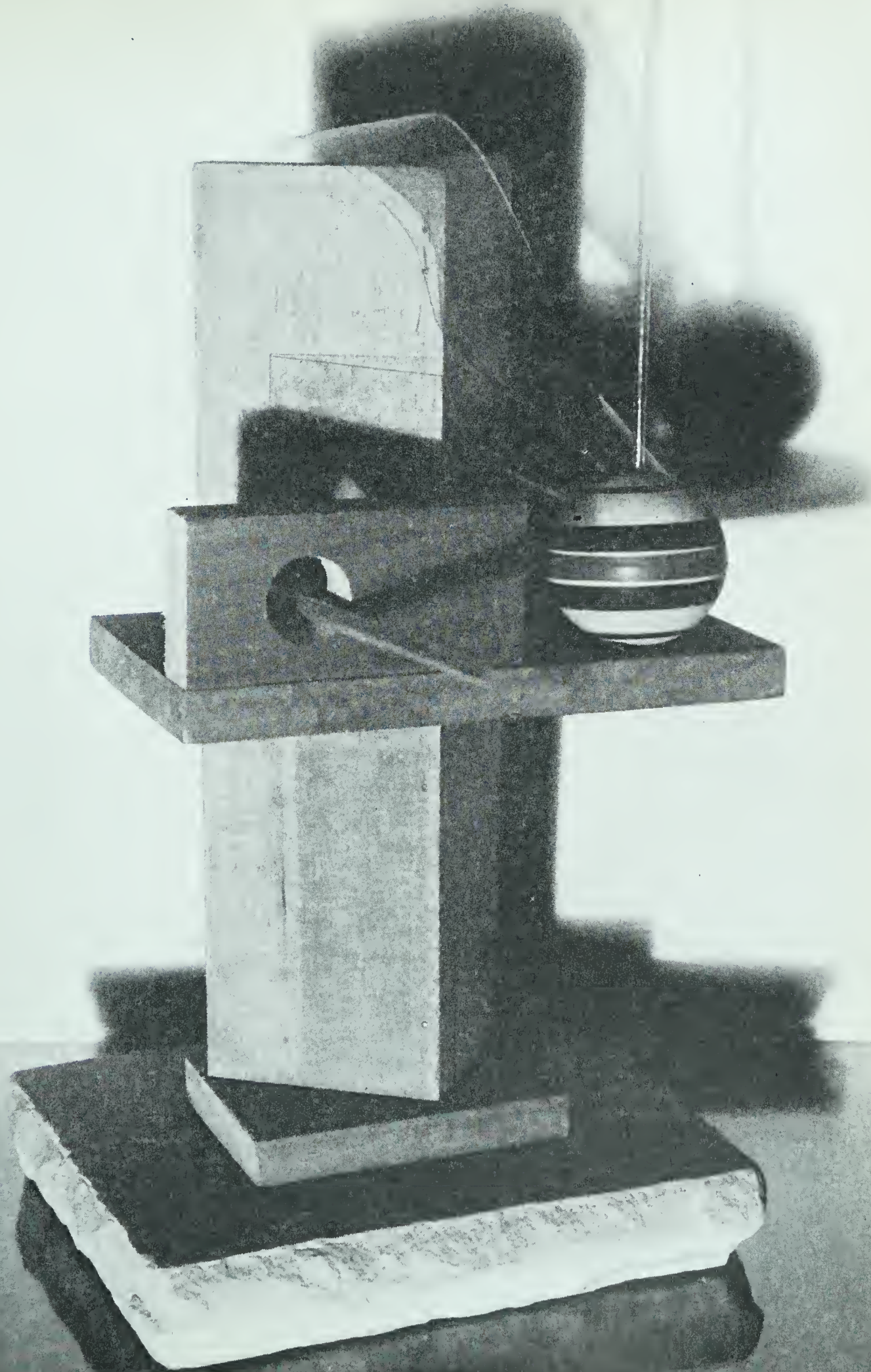
Examples of the new art rarely, if ever, have titles assigned to them. The observer is allowed to use his imagination and to name the creation whatever he wishes. The compositions may suggest the different movements of music, the rhythm of the dance, the beauty of nature's forms, the forcefulness of machinery, or the wierd subconscious thoughts of the dreamer. No two persons will interpret this art in the same way. That is why it is alluring and nontiring. The new art can be appreciated by anyone who has an appreciation for good design, line, color, and mass.

The new types of art have a place in the classroom. Carefully planned exhibits of adult contemporary art and of students' work constitute one successful way of educating the future citizens. The school art laboratory should be a workroom wherein the student can experiment. Supply him with adequate materials and tools and allow him to play with the materials and arrange them in pleasing compositions, and the young artist will soon pass beyond the realm of realism into the creative world. By this method the instructor may escape from the stereotype of art problem.

SENIOR HIGH SCHOOL DIFFERENTIATED COURSES

Following the general orientation course, which should provide considerable experience in way of review as well as new experiences

SUPPLY THE STUDENT WITH ADEQUATE MATERIALS AND ALLOW HIM TO PLAY WITH AND ARRANGE THEM INTO PLEASING COMPOSITIONS AND HE WILL SOON PASS BEYOND THE REALM OF REALISM INTO THE CREATIVE WORLD. *Product of the New Art by Ruth Putzel, Betty Hoopes, and Babette Halbrook, Students of the Tenth Grade, Forest Park High School, Baltimore, Maryland.*



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for the pupils, senior high schools should offer one or more special courses leading to advanced higher studies in the art school or college. The range of these courses should embrace the fields of art appreciation, and painting and sculpture, as well as the industrial and commercial fields. Courses may be offered in each of these specific branches as such, or in any subdivision of each, as conditions in the community demand.

Art appreciation may thus be offered as a special course or there may be advanced courses in composition or design, in general art, in art history, or in some other special branch of the appreciation or history of art. Painting may be taught in such a way as to embrace the entire field of the subject, or an advanced special course may be provided in pencil sketching, pen-and-ink drawing, water-color painting, oil painting, figure drawing, or illustration. There may be a special course called sculpture, planned to explore the entire field, or a special course may be provided in modeling, in wood carving or in some other particular phase of the sculptor's art. Architecture may be offered as a course, or special courses may be offered in such phases of architecture as home planning, architectural drawing, interior decoration, community planning, landscape architecture, stagecraft, or scenic design.

An all-embracing course in industrial art may be offered or there may be one or more special courses in the arts and crafts, shop

THE TEACHER SHOULD KEEP CONSTANTLY IN MIND THE EVERYDAY ART EXPERIENCES THAT BOYS AND GIRLS ENGAGE IN AT HOME, IN THE SCHOOL, AND IN THE COMMUNITY. *Caricatures. Designed in Pasteboard, Cut Out, Suspended, and Photographed Against a White Background for School Publication by Senior High School Students. Los Angeles, California, Public Schools.*



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sketching, costume design, textile design, millinery design, art metalwork and jewelry, leatherwork, ceramics, or furniture design. Commercial art may be offered as a complete course in itself, or there may be courses in such branches of this field as art in salesmanship, costume illustration, advertising art, poster, show-card writing, sign painting, and pictorial photography.

PROCEDURES

The senior high school art teacher should plan his work to meet as directly as possible the needs of the boys and girls whom he serves.¹ He should keep constantly in mind the everyday art experiences that they engage in at home, in the school, and in the community. If he will make careful note of these experiences, the list will help him greatly in planning units of work that will function in the lives of his pupils.

He should also make a careful list of appropriate units of teaching that come within the range of the field to be covered. Some typical examples of such unit topics, selected at random, and contributed by senior high school teachers are as follows: Ceramics, Streamlining, Staging a Play, Art of the Homelands, A School Mural, Costume through the Ages, Explorations in Color, Masks, Rearranging My Room, The Modern Home and Its Grounds, Lettering in Advertising, Art of the American Indian, What We Can Learn from Greek Art.

The accompanying outline, which was planned and used by a senior high school art teacher, will be found to embody the systematic organization and development that have been discussed in this and the preceding chapters.

¹ Collings, Ellsworth, *Supervisory Guidance of Teachers in Secondary Schools*, The Macmillan Company, New York, 1934.

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A SCHOOL MURAL
A SENIOR HIGH SCHOOL UNIT OF TEACHING

SEQUENCE OF LESSONS

- Lesson I. The History of the Mural from Egypt to the Present Time
- Lesson II. General Scheme and Details of Composition (Literature Theme)
- Lesson III. Thumbnail Sketches of Ideas and Possibilities of Composition
- Lesson IV. Sketches from Life
- Lesson V. Making the Cartoon, the Outlines of the Design in the Size of the Finished Painting
- Lesson VI. Class Criticism of the Cartoon
- Lesson VII. Color and Method of Application
- Lesson VIII. Finishing Details
- Lesson IX. Appreciation Lesson on Completed Mural
- Lesson X. Scrapbook Relating to the Lives and Works of Mural Painters

THE LESSONS

LESSON I. THE HISTORY OF THE MURAL FROM EGYPT TO THE PRESENT
TIME

Aims. To acquaint the child with the earliest murals, to make him conscious of the antiquity of this method of decoration, and to place a definite value upon murals seen around him.

Materials. Illustrations of murals secured from newspapers, magazines, and books on art, paper for taking notes to be placed in notebooks, and art textbooks with available material.

Discussion. "Mural painting concerns that branch of art which has for its object the covering or dressing of a building so that its purpose may be sweetened or intensified by the decoration." BRANGWYN. Its purpose is to enhance rather than to weaken architectural structure.

We must consider wall decoration from two viewpoints—that of fitness and that of adornment. Probably the best way to study

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these two phases is to study the history or evolution of the mural. How many of you thought that the mural was a product only of the twentieth-century artists? (Several hands raised.)

SENIOR HIGH SCHOOL ART UNIT TOPIC: A SCHOOL MURAL

| <i>Information</i> | | <i>Activity</i> | |
|--|---|---|--|
| <i>General</i> | <i>Technical</i> | <i>Directed</i> | <i>Creative</i> |
| Employment of mural paintings by ancient Egyptians | Mural decoration adapted to purpose of theme | Examples of historic and modern mural decoration: lantern slides and prints | Thumbnail sketches |
| Paintings on Greek vases suggestive of mural decoration | Design harmonious with architecture | | Sketching from life |
| Nature forms used by Romans to fill wall spaces | Various parts of composition coherent | Notes on history, geography, etc., relating to murals | Scale drawing of original design |
| Abstract motifs employed by Saracens in their arabesques | Themes appropriate to: church; library; railway station; ballroom; school | List of names of characters in literature, such as: Hiawatha; Tom Sawyer; Sherlock Holmes | Class criticism of sketches drawn to scale |
| Renaissance mural painters: Giotto; Fra Angelico; Gozzoli; Michelangelo | Thumbnail sketches | | Criticism of design patterns |
| Puvis de Chavannes and mural painters of France | Scale used for sketch 2 inches equal to 1 foot | Measurements for murals, made on the walls | Color schemes |
| Modern English painter Frank Brangwyn | Distribution of interest in the mural | Establishing of centers of interest in sketches | Criticism of color used in cartoons |
| American muralists: John La Farge; Violet Oakley; Ezra Winter; Thomas Benton | Proportions and anatomy of the human figure | Sketching the human figure | The completed mural |
| | Meaning of "cartoon" | The cartoon | Criticism of the painting |
| | Enlargement of drawings by means of squares | Transferring the design | |
| Mexican muralists: Orazco; Rivera | Border designs | Finishing the painting | Scrapbook of mural painters |
| | Orchestration of colors | | |

Egypt. It seems that the general opinion is that murals were not used in ancient times. However, we can trace the use of them back to the

early Egyptians, who employed the mural painting to convey meanings through the use of symbols. These people were the most logical designers, for their adornment had its origin in nature, and its meaning was associated with religious beliefs. They never sacrificed clarity of meaning to realism; hence their custom of representing the human figure partly in profile.

(Show pictures of examples of Egyptian paintings in tombs.)

The art in ancient Mesopotamia, Babylonia, Chaldea, Assyria, and Persia was in some respects similar to that of Egypt.

Greece. The Greeks painted the structural features of their temples and even colored their sculpture, but less is known of their painting. We can learn something about their wall paintings from their beautiful painted vases. Their compositions must have been quite realistic. As seen in the Parthenon, the figures used in the pediments seem to have little organic rhythm. The Greeks were therefore among the lesser contributors in the field of mural decoration.

Rome. The Romans employed decorative composition of human, animal, and plant forms, especially used for the filling of long and narrow spaces, such as that on the pilasters. Pompeian decoration is light and playful and reminds one of the French rococo patterns of the eighteenth century.

Mosaic, for the most part, took the place of mural painting in Byzantine times.

(Show more illustrations, if it is possible to secure them, especially those of church interiors.)

Mohammedan. The Alhambra at Granada is a good example of Saracenic decoration of the thirteenth century. So are the mosques

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of Jerusalem, Damascus, and Cairo. Clean-cut, romantic splendor characterizes the mural decorations which are in the form known as arabesques. They were principally in low relief. These designs were formal and abstract, since the religion forbade the use of natural forms. Gold was used with a blue background, with red and yellow.

(Show more illustrations.)

The Renaissance. Tapestries and stained-glass windows served as mural decorations during the Renaissance. A natural return to realism occurred. The artists of this period must be considered as wall painters primarily. Their object was to create an illusion of space.

Giotto—Descent from the Cross, in the Arena Chapel, Padua,
and paintings at Assisi, Italy

Fra Angelico—The Annunciation, Church of Cortona, Italy

Gozzoli—Journey of the Magi, and other paintings in the
Riccardi Palace in Florence

Michelangelo—Decorations in the Sistine Chapel, Rome

Eighteenth Century. Mural painting reached a perfect consistency in eighteenth-century French decoration. Wall paintings were, however, rather in disfavor. Boucher and Chardin were not very successful in their attempts at wall decoration. They had little sense of wall space and of making a decoration fit into it.

Nineteenth Century. As a result of the industrial and political revolution, mural painting tended to disappear. Commercial manufacture almost entirely replaced handicraft in decoration.

Individual efforts were made to restore mural decoration. Puvis de Chavannes, the French painter, attempted to exclude any tricks

of illusion and to preserve one's consciousness of the wall. He gave several centers of interest and bound the composition together with a landscape setting, securing flatness by using blues and green-grays. His decorations in the Pantheon in Paris are representative of his best work as a decorator.

Modern. Modern conditions have, until very recently, not encouraged a true style in mural decoration. Two American painters, John Singer Sargent and Edwin A. Abbey, attempted to solve the problem. Other recent muralists are Albert Besnard of France, Frank Brangwyn of England, John La Farge and Violet Oakley of America. At the present time, Jose Clemente Orozco and Diego Rivera, Mexicans, are producing murals that are successful from the decorative standpoint, as are Thomas Benton and Leon Kroll, Americans.

(Show examples of all the American and modern mural decorations possible.)

Are there any questions you would like to ask concerning mural paintings in general? Will you summarize the main details of the history of mural painting for us, John? From the notes taken during the class period, write a summary for your notebooks of the history of the mural.

Tomorrow we shall take up the general scheme and composition of the mural painting.

LESSON II. GENERAL SCHEME AND DETAILS OF COMPOSITION (LITERATURE THEME)

Aims. To set up criteria applicable to the school mural; to decide upon an appropriate theme for a mural to be placed in the school library; to plan the placing of the mural so that it will show up to the

best advantage; to decide on the best possible proportions of the mural.

Materials. Blackboard, scratch paper, illustrations of murals.

Discussion. Before we can go ahead and plan the type of mural needed for our library, there are certain general rules governing composition which we should first discover.

1. The design should be conceived in the spirit of the architecture which the mural painting is to decorate.

2. The design should form a connected whole, so that the eye passing from one wall to the other will travel by pleasant successive stages.

3. Colors need not be authentic; for example, if a certain historical character wears a red cloak, for the sake of the general scheme it may be painted gray or some other color.

4. Mural painting should be treated as if it were "a page in a book of poetry" and not a "chapter in a tome of history."

5. The interest of the design should be distributed over the whole surface, so that the mural performs its function of decorating the larger architectural unit as a pattern should.

6. Every form of design is justifiable, provided it keeps within the spirit of the surrounding architecture and the purpose of the building.

Where would you look for a jazz pattern in a mural? (Music hall, ballroom.) Where would one be likely to find a mural on transportation? (Office of railway company.) On the birth of Jesus? (In churches.) What type of mural would you be likely to find in a library? (Some pictures connected with books, as: famous characters from books; the history or evolution of the book, as in the Congressional Library in Washington; or possibly a series of paintings on some phases of industry, agriculture, or commerce.)

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Which of these would be most suitable for our library? Consider the size of the room and the available wall space. Remember that some types of architecture do not call for mural painting. (Make a plan of the library on the blackboard.) Since there are only two available spaces where a mural could possibly fit, it would seem practical to limit ourselves to a story that could be easily told in two spaces, probably taking the well-known characters from famous books.

Let us make a list of some of the characters we could use.¹ (Use scratch paper. Each pupil names as many as he can.)

| | |
|-----------------|---------------------------------|
| John Silver | Rob Roy |
| Tom Hawkins | Sherlock Holmes |
| Robinson Crusoe | Ulysses |
| Tom Sawyer | Tiny Tim |
| Hiawatha | Scrooge |
| Roderick Dhu | Hamlet |
| Cinderella | Little Women—Meg, Jo, Beth, Amy |
| Othello | The Three Musketeers |
| Lucy Mannette | Alice in Wonderland |
| Doctor Mannette | Snow White |

Before the rough sketches can be planned, we must know the exact size of the spaces into which the murals are to fit. We will have a committee to take care of that point for us, and tomorrow we shall ask for its findings. (Appoint a committee of three.)

Assignment. Increase your list of characters and decide upon those that are most important—the ones you will want for your composition.

¹ For a comprehensive list of characters from fiction see Bailey, H. T., *The Magic Realm of the Arts*. The Davis Press, Worcester, Mass., 1928.

LESSON III. THUMBNAIL SKETCHES OF IDEAS AND POSSIBILITIES OF COMPOSITION

Aims. To assemble the possible ways in which the theme may be treated; to select from these one that is approved by all for the use of everyone, and in this way to have a clear idea of what the finished composition will be like.

Materials. Unprinted newspaper (large sheets), pencils, rulers, erasers.

Discussion. First we will have a report of the Committee on Measurements to give us the exact dimensions of the two spaces. (Dimensions to be given in exact feet and inches.)

Will you read your list of characters, Mary, and then tell us which ones you wish to use for your centers of interest? (Have several members of the class read the lists, and write the names on the blackboard.) Since there is so much difference of opinion as to the centers of interest, let us work up a set of rules for judging of the importance of these people who are going to have conspicuous places in our completed work. (Compile a list on the blackboard from pupils answers which may include three groups.)

1. The most loved characters in fiction
2. The characters who feature most prominently in high school literature
3. The most outstanding characters from the viewpoint of romance and bravery

After agreeing upon approximately six centers of interest, three for each panel, we are quite ready to go ahead with the other details of composition. Decide upon the figures you wish to group with each center of interest. Sometimes, when needed, one figure may partially cover another.

Procedure. (Provide each pupil with a large sheet of unprinted newspaper for making sketches.) Work up several rectangles to the desired scale, allowing 1 inch in the rectangle to equal 6 inches in the finished mural. Then plan various sketches in these spaces, remembering that two are needed for the entire composition. Have a continuity of thought extending from one composition to the other. (Pupils work on these ideas until shortly before the end of the period.)

Have pupils place their sketches on bulletin board for class criticism. With the help of the class, select the one from the group that has the most pleasing arrangement, the best continuity of lines, and the most pleasing subject.

LESSON IV. SKETCHES FROM LIFE

Aims. To gain skill in drawing the human figure with direct emphasis on correct proportions; to learn how to mass in darks and lights to show most effectively.

Materials. Large sheets of drawing paper, charcoal, erasers, pastels, colored chalks, and drawing boards.

Discussion. How many of you like to draw figures better than anything else? (Several.) How many of you feel that you are poor at figure drawing because you rarely achieve a likeness? (More hands raised than last time.)

Is there anyone here who would be disappointed if he discovered at the end of this course that he could draw figures as well as John La Gatta? (No hands raised.)

Fine! Everyone is interested in the human figure as a study in art. Everyone, at some time or other, has expressed a wish to be able to draw the figure better than he can now. Let us look at a few

fine figure drawings to be found in our current periodicals. (Show various well-proportional sketches of figures in different positions, all simple in outline. Call attention to the masses of dark included.)

A student is requested to stand at ease¹ before the class. Using him as a model, the teacher asks the following questions:

How many heads tall is Ralph?

Does his hip line divide his body in half?

How long are his arms?

Are his knees half way from his hips to his feet?

What proportion is the width of his body to its height?

How long are his feet?

What are the proportionate distribution of the features of the face? (These questions are for general class discussion.)

Procedure. (Pupils are requested to thumbtack the paper to their drawing boards. They should be given a choice of three mediums—charcoal, pastel, and colored chalk. While pupils are arranging supplies, the teacher places the model in a good pose—one in which is found continuity of line. Possibly, the model is bending over to pick up some object from the floor.)

We shall have several 3-minute poses, each followed by a rest period. Various members of the class will act as models from time to time, so that each of you will have some poses to sketch from. Use shadings whenever heavy shadows are found. Color may be used if you wish. (Each pupil should make at least four sketches.)

Will each of you now turn your paper over and on the unused side enlarge one of your sketches from memory, putting in whatever lines and masses you think are necessary. (As each pupil finishes his draw-

¹ When children pose, they should be asked to relax and should never be kept standing without support except for a very brief period.

ing, he places it on the front bulletin board for criticism. Pupils are called on in turn to criticise some other pupil's work constructively.)

LESSON V. MAKING THE CARTOON

Aims. To learn how to enlarge drawings; to learn the meaning of the word cartoon; to gain skill in figure drawing.

Materials. Large sheets of unprinted newspaper; erasers; yardsticks; large, soft-lead pencils; tracing paper and canvas mounted on a stretcher; masonite, homosote, or other suitable material.

Discussion. (The thumbnail sketches made by the pupils in a previous period are placed on the bulletin board for criticism.)

Will each one of you examine every sketch critically? Do we have several centers of interest in each panel? Do the two panels seem to fit together? Do the separate figures tie up nicely? Are the figures proportioned well? What suggestions can you make to improve the sketch you like best? (After the class decides upon a particular drawing, it should be perfected in every way possible. If need be, the figures can be interchanged for continuity.)

What would be our best way of enlarging these thumbnail sketches on the large sheet of unprinted newspaper? Divide the thumbnail sketch into squares and the larger sheet or cartoon into the same number of squares, to correspond. Of course, the latter will be much larger.

Procedure. (The large sheets of unprinted newspaper are placed somewhere in the room where the students will have no difficulty working on them. The thumbnail sketches are tacked up so that all students working upon a particular part of the cartoon can easily see the working drawing. A small margin for a border is allowed around the entire area.)

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As soon as the cartoon has been “squared off” we may begin our task of sketching in the various outlines of the composition. Each of you will have one or more figures to sketch in. Follow the squares on the small sheet and you will have no difficulty in getting your figure in the correct position and posture. (Pupils continue working until cartoon is completed.)

LESSON VI. CLASS CRITICISM OF THE CARTOON

Aims. To perfect the line drawings of the cartoon; to make the pupils conscious of continuity in line arrangement and of well-spaced areas; to transfer the completed drawing to the final material for applying color.

Materials: Same as for Lesson V.

Discussion. (Tack the completed cartoons up so that they may easily be seen by the entire class. It would be well if they could be placed in the positions on the library wall that they will occupy when finished.)

Does the enlarged drawing look as well as the thumbnail sketch? Do the masses hold together? Are there any seemingly vacant places? Do the centers of interest stand out? Are the other figures subordinated? (The entire class will take part in this discussion and offer suggestions for corrections. These should then be made upon the cartoon.)

What type of boundary or border do we need to hold our composition in the restricted area? Do we want an elaborate or a simple border? (Show illustrations from books on types of borders.) The plainer the border, the less it will detract from the composition itself. Let us have parallel lines arranged at unequal distances apart.

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Let us now try several arrangements of parallel lines to find the one most suitable in width and attractiveness. (Send several pupils to the blackboard to work. The others may work at their seats.)

Which of all these samples do you think will serve our purpose the best? (Class indicates preferences.)

Procedure. Two or three members of the class will draw the border around the cartoon, while the others are preparing the canvas or board for the transferring of the completed drawing. The material to be worked on should be cut the exact size. Place carbon paper on top of board and then the cartoon in place over this. Use tacks to keep the cartoon from slipping or moving about. Use a large, soft-lead pencil for tracing. Be sure all the lines have been gone over before removing the cartoon. Now, we shall be ready for the application of color in our next lesson.

LESSON VII. COLOR AND METHOD OF APPLICATION

Aims. To secure colors that harmonize; to secure "orchestration" of colors; to complete the line drawing by the addition of color.

Materials. Canvas or board with the cartoon traced on it, oil paints of all the necessary hues, large and small bristle brushes, turpentine, linseed oil, paint cloths.

Discussion. The colors we choose will either make or mar our line drawing. Therefore, it is very important that we choose colors that are "orchestrated," or that hold together as the various musical instruments in an orchestra do. Otherwise, the painting will look restless and patchy. Notice the effect of colors one upon the other in these murals by Michelangelo, Chavannes, Gauguin, Orozco, Rivera, Benton. (Show examples of their work.) Each of the artists

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seems to use one color more often than any other. This is his dominant hue. We, too, must have certain colors repeated throughout our murals. The portions of the wall that are in the shadow will need a different treatment from those that are in the direct sunlight.

Procedure. Let each of us choose colors for his particular character. Remember the place it fills in the mural. Try to have the colors in our figures harmonious. (Allow pupils a few minutes to do this.)

Now let us first apply our colors to the cartoon. (Each person quickly colors in his section.)

(Class criticism follows this.)

Do the colors hold together?

Do we have bright colors in the shadows?

Do we have our paint distributed well?

Do the colors hold each other in the same plane?

What color shall we use for our background that will make our figures stand out and at the same time hold them together?

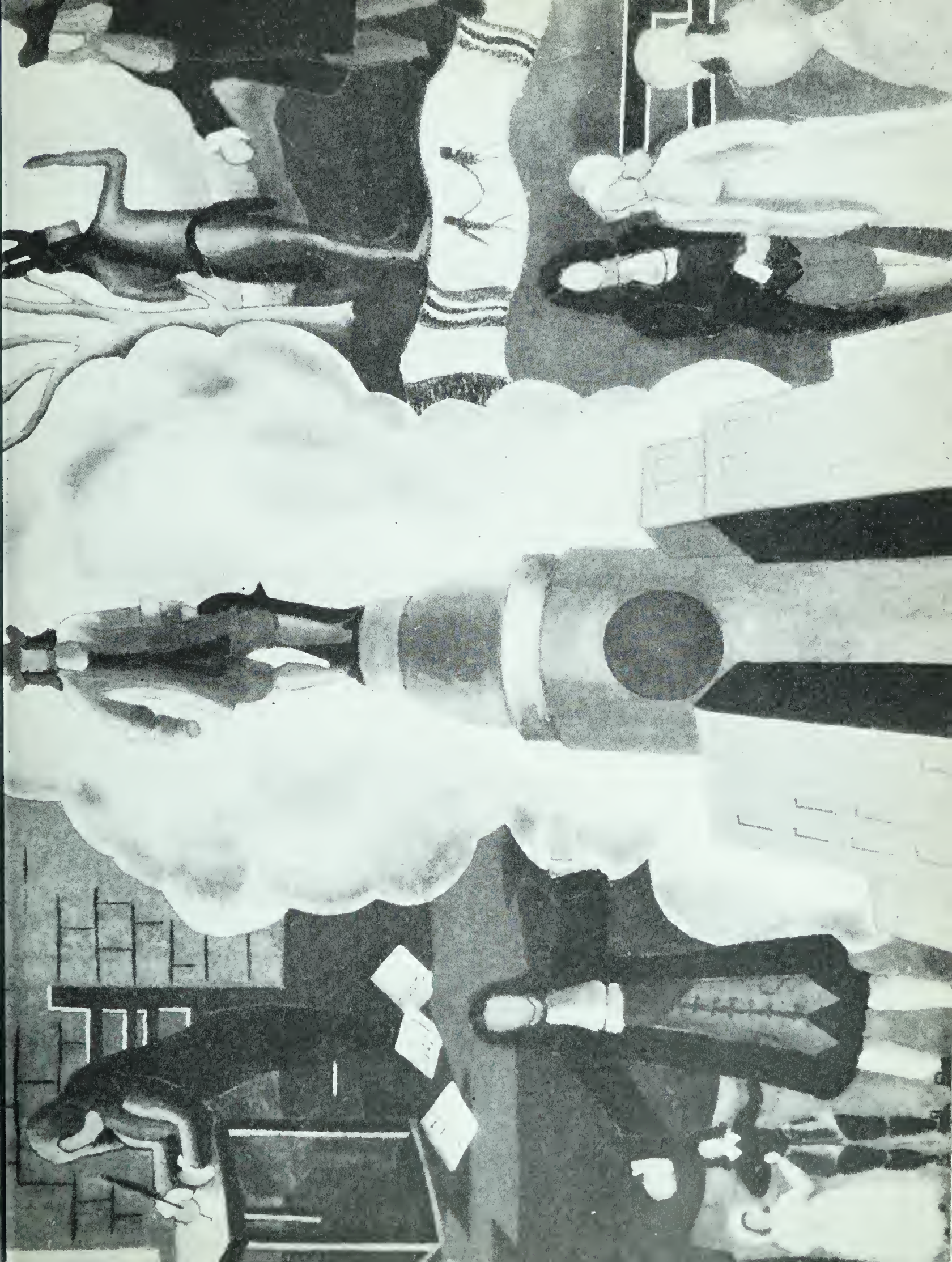
(When satisfactory colors have been chosen, each pupil begins to work on his own particular section. Oil paints should be used. They should be well mixed. One pupil should do the entire background.)

LESSON VIII. FINISHING DETAILS

Aims. To complete the mural.

Materials. Same as for Lesson VII, with wooden molding for frame.

ART FURNISHES AN OUTLET FOR THE CREATIVE IMPULSE AND IS AT THE DISPOSAL OF ALL SUBJECTS IN THE CURRICULUM. *William Penn Mural. One of a Series of Compositions Painted in Tempera by Senior High School Pupils, Friends' Central Country Day School, Overbrook, Pennsylvania.*



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Discussion. (When paintings have been completed, place them in their respective places in the school library.)

What suggestions can you offer for the improvement of the colors, line composition, and darks and lights in these murals, George? Mary? John?

(Needs more darks.)

(Needs brighter colors in the shadows.)

(Needs toning down of colors.)

(Needs more blues in certain places.)

After these changes have been made we shall need to consider the type of frame to be used. Do you want an unpainted frame, a painted frame, or one with merely stripings of the various colors used in the murals? Let us use stripings of various colors.

Procedure. (Have several boys put the frames together from molding prepared in school shop. While they are doing this the remaining pupils may be working on the necessary finishing of details on the canvas. Place the paintings in the frames. The murals are now completed.)

LESSON IX. APPRECIATION OF THE COMPLETED MURAL

Aims. To evaluate the completed mural; to increase our appreciation of all painting through the work we have engaged in.

Materials. Completed murals placed in position on library walls.

Discussion. What feelings do you have when you look at your completed murals, Earl? (I feel overwhelmed to think that I helped make them.) Do they give you a feeling of satisfaction, Dorothy? (Yes, only I think we could make the next one better.)

In what ways?

(Placement of the figures.)

(Drawing of the figures.)

(Choice of colors.)

Look carefully at every character depicted. Can you readily tell whom each is intended to represent? Do you think other people will recognize them? (Yes.) Do all the colors need to be authentic? Are they? (No. In design, we may use any colors we want, provided we have a good art reason for using them.)

If you were planning another mural on literature, would you choose the same characters, Jane? (No. I would make my designs more abstract and less realistic.) What is your opinion of the border? (The three colors used—red, blue, and green—tie up very nicely with the colors in the composition.) How many of you find yourselves examining murals critically and analyzing them? (Many.) Do you appreciate them more than you did before you made this one? (Much more.)

LESSON X. SCRAPBOOK RELATING TO THE LIVES AND WORKS OF THE MURAL PAINTERS

Aims. To learn the life history of well-known mural painters; to be able to distinguish good murals when seen; to develop good taste in the mounting of material and the arrangement of note books.

Materials. Cardboard, monk's cloth, glue, paste, colored paper, scissors, illustrations, ink, pens, and pen holders.

Discussion. All of you have been making collections of reproductions of mural paintings and as many of the portraits of muralists as you could find. It seems only appropriate that you should make the book to paste these in, instead of buying one. Now there are several different types of books that may be made. (Show samples of several kinds—large mounted type, loose-leaf type, portfolio type.)

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Each of you may choose the type of book that you would like to make. Decide upon the size you want. Do not make it smaller than 10 by 13 inches. For suggestions as to method of planning, use illustrations on the front blackboard. (Chalk diagrams of three different type of books are placed on front blackboard.) After the size has been decided and the cardboard cut, cover the cardboard with monk's cloth and miter the edges. Place binder's tape along the one edge for strength. Place eyelets in it if you are to make a loose-leaf book. If it is to be bound, place a narrow strip of cardboard between the two cover boards and on top of a broad piece of binder's linen. Place another piece of linen on top and miter the edges. If it is to be of portfolio type, hold all the pieces of cardboard together with binder's linen. If you desire, you may stencil a decorative design on the front cover. Place lining of colored paper over raw edges of material on inside of the cover boards. Plan a title page suggestive of the material to be placed in the book. Mount all illustrations with the widest margins on the outside and at the bottom—never in between the pictures. Label all illustrations neatly.

Look up information on the artists and their work, and letter this neatly in ink near the illustrations. All the sheets should of course have uniform margins.

THE FOUR-YEAR SEQUENCE IN ART

When art is to be offered in the secondary school as part of a technical curriculum, then it is advisable that a course representing

A CERTAIN HONESTY OF APPROACH AND A DEVOTION TO FUNCTIONAL EXPRESSION ARE COMMON TO BOTH HANDICRAFTSMAN AND WORKER FOR THE MACHINE. *Boys Operating Cutawl Machine in Commercial Art Course. Boys Vocational School, Baltimore, Maryland.*



THE INTEGRATED SCHOOL ART PROGRAM

the entire field of art be made available as a tryout general subject in the ninth grade. The curriculum itself should, moreover, present a balanced offering of art experiences, and provision should be made, if possible, for the boys and girls enrolled in it to specialize in a single field, such as commercial art or industrial art, if this should seem desirable. Students planning to continue their studies in art school or college should, of course, complete all the courses. Although the art subjects included in a technical curriculum in

JUNIOR HIGH SCHOOL LEVEL

FIRST YEAR

(ninth grade)

| <i>Subjects</i> | <i>Periods a week</i> | <i>Number of weeks</i> |
|--|---------------------------|----------------------------|
| English..... | 6 | 40 |
| General science..... | 5 | 40 |
| Algebra..... | 6 | 40 |
| General art (Painting, sculpture, architecture, industrial art, and commercial art. Emphasis on educational and voca- tional tryout.)..... | 5 | 40 |
| World history (Emphasis on the place of art in the develop- ment of civilization.)..... | 5 | 40 |
| Music..... | 1 | 40 |
| Physical education..... | 2 | 40 |
| Home economics } | 4 | 40 |
| Industrial arts } | | |
| Activities..... | 1 | 40 |
| | 35 | |

THE BEST CREATIVE RESULTS ARE THOSE SECURED WHERE THE ACQUISITION BY THE PUPILS OF SIGNIFICANT INFORMATION GUARANTEES THAT THE EXPRESSION SHALL BE THE ADEQUATE EMBODIMENT OF IDEAS. *Horse and Snake, Oil Painting in Neutral Values, by Edward Neels, Age Seventeen, Twelfth Grade, Baltimore City College, Baltimore, Maryland.*



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SENIOR HIGH SCHOOL LEVEL

| <i>Subjects</i> | <i>Periods a week</i> | <i>Number of weeks</i> |
|--|---------------------------|----------------------------|
| SECOND YEAR (tenth grade) | | |
| English..... | 5 | 40 |
| Geometry..... | 5 | 40 |
| Industrial art. (Handcraft and machine fabrication, textile, costume, millinery, and jewelry design. Ceramics, furniture, and other branches of manufacturing. Emphasis on creative work in design.) | 5 | 40 |
| Painting. (Pencil and charcoal sketches, pen-and-ink drawings, water-color and oil paintings, etchings, book illustrations.) | 5 | 40 |
| Biology..... | 5 | 40 |
| Music..... | 1 | 40 |
| Physical education..... | 2 | 40 |
| | 28 | |
| THIRD YEAR (eleventh grade) | | |
| English..... | 5 | 40 |
| Modern language I <i>or</i> physics..... | 5 | 40 |
| Commercial art. (Advertising art, publications, display advertising, poster, com- mercial illustration, show-card writing, sign painting, pictorial photography.) | 5 | 40 |
| Architecture. (Community and home planning, interior decoration, landscape architecture, architectural drawing, and design.)..... | 5 | 40 |
| English history..... | 5 | 40 |
| Music..... | 1 | 40 |
| Physical education..... | 2 | 40 |
| | 28 | |
| FOURTH YEAR (twelfth grade) | | |
| English..... | 5 | 40 |
| Modern language II <i>or</i> chemistry..... | 5 | 40 |
| Sculpture. (Modeling in clay, casting in plaster and cement, wood carving, stone carving, casting in metal.)..... | 5 | 40 |
| Theater art. (Contribution of all the arts to stage productions, including music and literature as well as architecture, sculpture, painting, industrial and com- mercial art. Stagecrafts and scenic design.) | 5 | 40 |
| United States history | 5 | 40 |
| Music..... | 1 | 40 |
| Physical education..... | 2 | 40 |
| | 28 | |

ART COURSES IN THE SENIOR HIGH SCHOOLS

art may be regarded as constants for all such curriculums, the academic and related subjects should be regarded as variable, since local conditions and the schools which pupils may plan to enter after graduation from high school should have an influence over the selection of the subjects other than art. It will be noted in the pattern curriculum as outlined that "art appreciation," as such, is to be stressed in the courses in history. The constant art courses of the technical curriculum are: ninth grade, general art; tenth grade, industrial art and painting; eleventh grade, commercial art and architecture; twelfth grade, sculpture and theater art.

QUESTIONS FOR DISCUSSION

1. How would you proceed to arrange a sequence of lessons in art for a senior high school?
2. How would you proceed in planning the individual lessons?
3. Would it be advisable to arrange the entire sequence of lessons and to write out all the lesson plans in advance of undertaking the unit of teaching? Explain.
4. To what extent do you think the teacher should be obliged to follow the plans made out in advance?
5. In planning units of teaching for a senior high school, how would you guard against overemphasizing the information side at the expense of the activity phase of the subject?
6. How would you proceed to organize and develop a senior high school course of study in art for a public school system?
7. How would you proceed to organize a four-year high school technical curriculum in art?

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Chapter VIII

The School Museum

THE educational work being carried on by museums outside the public school system has done much to focus the attention of school administrators and teachers on the educational value and importance of collections of various kinds of illustrative objects and materials and on the desirability of forming and maintaining exhibits of them within the schools.

In addition to showing the material lent by the museums, schools are also sometimes able to build their own collections. These may be given a room or a central display area in the school building or they may be distributed through the classrooms. Such exhibits help to clarify the subject matter presented in the course of study and to make instructional material more vital and interesting to the pupils. Thus they provide much-needed vicarious experience for the pupils, and through the careful selection and arrangement of the things shown, give aesthetic pleasure and encourage the development of taste.

THE MUSEUM AND THE SCHOOL

The old idea of a museum was that it is a place for preserving valuable collections of objects of art or of nature for examination primarily by scholars and connoisseurs; the modern idea is that it is

a storehouse of such material, to be studied or enjoyed by the masses, and sometimes distributed to educational centers for study purposes and replaced in the museum in rotation.

Most museums have gradually increased their educational offerings, until today some of them may rightly be considered as educational institutions. They often maintain special reference libraries that are of great educational value. In short, they have come to assume functions that but a few years ago were not associated with museums at all. Of all the museums in the United States, the Metropolitan Museum of Art in New York probably has the most complete organization for its educational activities. Since its influence has been so great in suggesting procedures to the other museums of the country, a list of its more important activities is given in detail. Its present offering includes: A staff of instructors to interpret its collections; lending collections of lantern slides, photographs, maps, charts, casts, reproductions of paintings, statues, and objects of craftsmanship; lectures on Saturdays and Sundays, and in special series; publications, bulletins, leaflets, historical catalogues; bureau of information regarding the museum, its work, and its collections; story hours for children; complete file of photographs of all objects on display and duplicate copies for sale; special rooms for the close study of objects removed from the galleries for the purpose; easels and stools and locker rooms for drawing materials; classrooms equipped with stereopticon lantern, available for teachers and school groups; service department for workers in manufacturing establishments; study hours for sales people and buyers from the department stores; publicity service for trade magazines and newspapers; special exhibits of their own work by school pupils, manufacturers, and designers; lectures for groups of teachers and for high school pupils,

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related to classes in art, social studies, science, and other curriculum subjects.

In the hope of giving its collections and services greater value in remote regions of its city, the Metropolitan Museum of Art has, according to Richard F. Bach, Director of Industrial Relations, organized neighborhood circulating exhibitions consisting of varied material from several departments and grouped under the titles: China and Japan; Arms and Armor; Ancient Egypt, Its Life and Art; Oriental Prints and Textiles; European Textiles and Costume Figures; Ancient Greece and Rome; and The Near East.

The encouragement of the museum's educational program by the schools generally takes the form of utilization of such opportunities as the museum affords. In one community, for example, a conference is arranged between the superintendent of schools and the director of the museum at the beginning of the school year. At this conference a plan for the year's work is set up. Subsequently, conferences are held with the director of art education in the school system and the school principals, at which details for the year's program are definitely mapped out. In order that the museum may adequately meet the needs of the school, it is important that its educational services shall be in harmony with and, in so far as possible, synchronized with the public school curriculum.

"In most large population centers," as pointed out by Bach,¹ "museums can no longer claim that they serve the people of their cities, for not enough of the people visit museums to substantiate the statement. By carrying museum material and museum service to the districts, regions, or neighborhoods which constitute any large

¹ Bach, Richard F., "Neighborhood Circulating Exhibitions," *The Museum News*, Vol. 17, Dec. 15, 1936, No. 12.

city, museums may on the other hand reach many to whom—as surely as to those who are privileged to come to its galleries—it owes the opportunity to profit by the information and enjoyment to be found in its collections. Such extramural service is truly museum extension.

“For this type of work the branch library system is an admirable but not an entirely adequate model. The difference lies in that the museum material shown in branch buildings or under other cooperative auspices should preferably be original, while the library deals primarily with duplicates.”

The need for school-owned collections of illustrative material is felt most keenly in the localities not reached by museum service. But even in our largest cities, where the great museums exist, the influence of these institutions over the total school population has been and still is almost negligible; it has not been possible for public school pupils to visit them even once a year. The collections lent by these museums to the schools have, on the other hand, been comparatively few in number and the facilities provided at the schools for displaying them have been decidedly inadequate.

THE MUSEUM IN THE SCHOOL

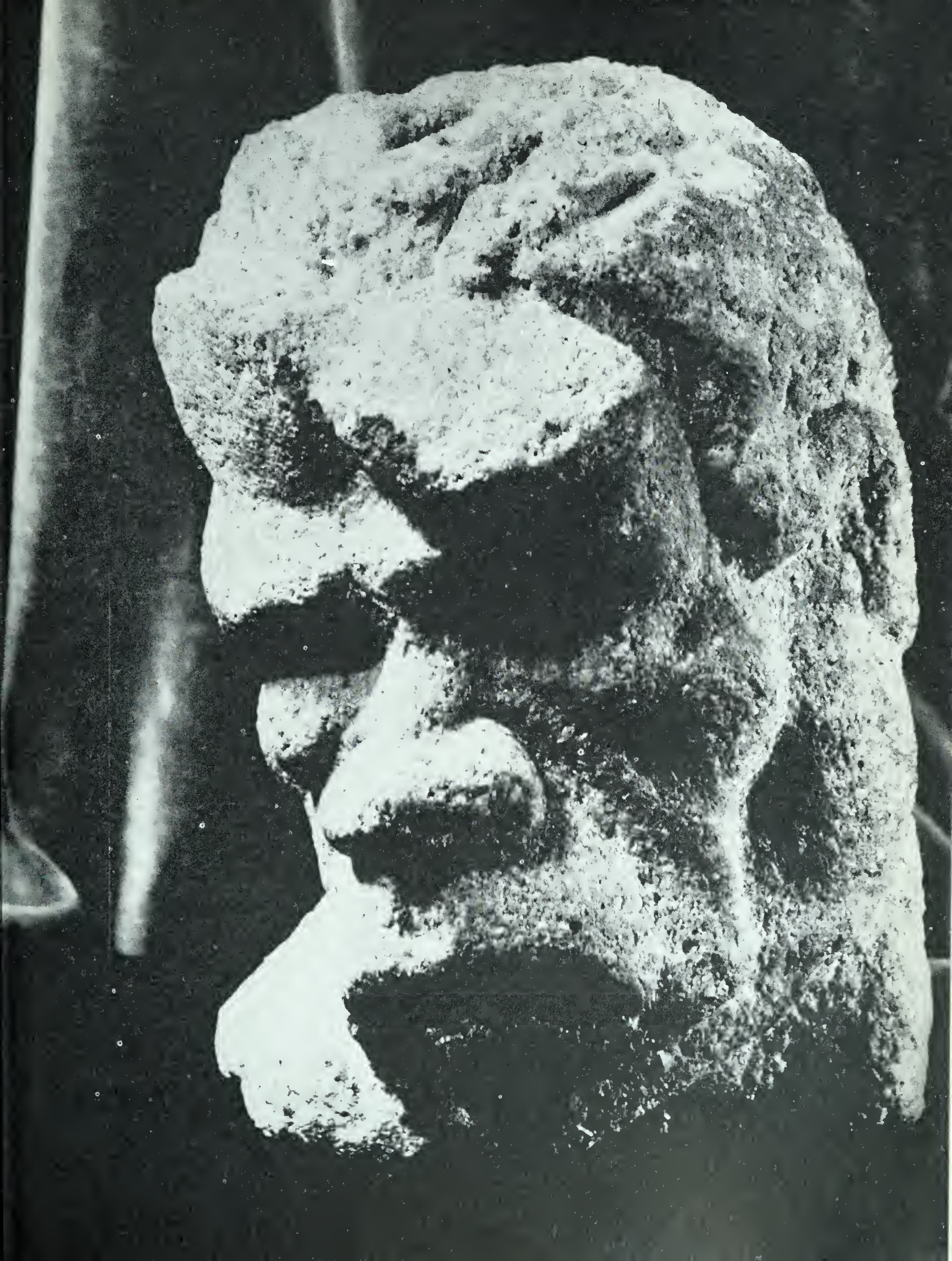
The solution of this entire problem obviously lies in the establishing of school museums that shall be capable of displaying the loaned material more effectively, and consequently of cooperating fully with the specialized museums where such exist and in the forming of collections within the school. Any school that is large and progressive enough to have a library should also have its own museum. The inauguration of a school museum program should not require the setting aside of a room specifically for this purpose, although in some

localities this might be desirable. Floor space, suitable wall space and display cases can be provided in the classrooms and in the halls where the proper lighting obtains. Suitable lighting, specially prepared walls, and built-in display cases should be included in the plans for new buildings.

Such provision for the school museum is generally superior to special rooms, because it makes possible the placing of exhibits where they will be most useful and because it is more economical of space. The carrying out of this plan would locate the art exhibit near the art, industrial, commercial, and home economics departments of the school; the history exhibit near the history department; the natural history exhibits near the science department.

Display cases can be built into the walls that separate the classrooms from the hallways, the cases being provided with fixed-plate glass show windows flush with the walls of the hallway and opening into the classrooms of the curriculum departments concerned. The doors opening into the classrooms should be lined with corkboard to make them effective for wall displays, and there should be adjustable shelves of plate glass for showing small objects of various kinds. The dimensions of these built-in cases should be similar to those of the standard portable display cases used in the museums of art.

ART FORM IN SCULPTURE IS DEPENDENT ON THE APPROPRIATENESS OF THE IDEA FOR SCULPTURAL EXPRESSION, THE MODE OF EXPRESSION EMPLOYED, THE CLEARNESS, FORCE, AND BEAUTY OF EXPRESSION, AND THE DESIGN AND TECHNIQUE USED IN SHAPING AND FINISHING THE MATERIAL. *Sculptured Portrait in Coarse Sandstone, by Adolph Dioda, Age Twenty, Twelfth Grade, Aliquippa High School, Aliquippa, Pennsylvania. As Exhibited in the School Museum.*



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In initiating a school museum program it should not be necessary to increase the number of persons on the faculty. Since art teachers, because of their extensive preparation in design, as well as the nature of their work, are already experienced in arranging and labeling exhibits, it is suggested that the art teacher or head of the art department in the school be designated by the principal to act as chairman of the school museum committee, which would be composed of teachers or heads of other departments.

The work of this committee should include such tasks as the following: Designating suitable places in the building for showing the exhibits; determining what adaptations or slight modifications would have to be made in the building to make effective displays possible; deciding what additional equipment and supplies would be required; determining the scope and nature of the exhibits; deciding where to borrow or otherwise obtain the collections of things to be shown; working out a tentative schedule of exhibits for the year.

Once a school museum has been established, it is suggested further that subcommittees made up of pupils, each subcommittee working under a committee member from the faculty, be appointed to cooperate in building the collections and maintaining the museum generally.

In Baltimore, Maryland, three schools have developed museum programs that have come to play a very important part in the life of the school community. The exhibits shown have elicited favorable comment from many visitors. The programs referred to are those of the Gwynns Falls Park Junior High School, the Patterson Park Junior-Senior High School, and the Forest Park Senior High School.

The Gwynns Falls Park Junior High School maintains eight large display cases built into the wall opposite the two side-aisle

THE SCHOOL MUSEUM

entrances to the school auditorium. These cases are illuminated with elongated, frosted electric lamps so placed that they cannot be seen from the front. A different department is placed in charge of the assembly and the school museum each month and this responsibility is so rotated that each department has charge about every two years. Every teacher in the school has a part in getting up the exhibits. Each departmental chairman serves as the chairman of the assemblies and exhibits for which his department is responsible. Pupils are invited to contribute to the exhibits anything that they can, but the teachers are responsible for deciding upon the topic and for weaving around it

ASSEMBLY-MUSEUM SCHEDULE FIRST SEMESTER

| <i>Date</i> | <i>Grade</i> | <i>Assembly</i> | <i>Museum</i> | <i>Sponsor</i> |
|-------------|--------------|----------------------|---------------|--------------------|
| Sept. 10 | All | Homerooms | Hobby Show | Room chairman |
| Sept. 17 | 7B | Activity program | | Club chairmen |
| Sept. 24 | 7th | Motion pictures | | Mr. Irving |
| Oct. 1 | Girls | Motion pictures | Commercial | Mr. Irving |
| Oct. 8 | 9th | Speaker | | Miss McSherry |
| Oct. 15 | 7th | Play | | History department |
| Oct. 22 | 8th | Play | | History department |
| Oct. 29 | 9th | Play | | History department |
| Nov. 5 | 7th | Motion pictures | | Mr. Irving |
| Nov. 12 | 8th | Motion pictures | Guidance | Mr. Irving |
| Nov. 19 | 9th | Spcaker | | Mrs. Burns |
| Dec. 3 | 7th | Musical program | Mathematics | Miss Bennett |
| Dec. 10 | 8th | Musical program | | Miss Bennett |
| Dec. 17 | 9th | Musical program | | Miss Bennett |
| Jan. 7 | 8th and 9B | Student Council | | Mrs. Thompson |
| Jan. 14 | Girls | Athletic Association | Music | Miss Peters |
| | | | | Mrs. Davis |
| Jan. 21 | Boys | Athletic Association | | Mr. Aaronson |
| Jan. 28 | All | Homerooms | | Mr. Denaburg |

THE INTEGRATED SCHOOL ART PROGRAM

SECOND SEMESTER

| <i>Date</i> | <i>Grade</i> | <i>Assembly</i> | <i>Museum</i> | <i>Sponsor</i> |
|-------------|--------------|----------------------|--------------------|-------------------------------|
| Feb. 5 | 7th | Activities | Art | Miss Brainard |
| Feb. 12 | 9th | Motion pictures | | Miss Brainard |
| Feb. 19 | 8th | Motion pictures | | Miss Brainard |
| Feb. 26 | 7th | Motion pictures | Physical Education | Miss McSherry |
| Mar. 5 | 9th | Speaker | | Miss Kellemen |
| Mar. 12 | 7th | Dramatic Club | | Miss Kellemen |
| Mar. 19 | 8th | Dramatic Club | Geography | Miss Kellemen |
| Apr. 2 | 9th | Dramatic Club | | Miss Bennett |
| Apr. 9 | 7th | Glee Club | | Miss Bennett |
| Apr. 16 | 8th | Glee Club | Shops | Miss Bennett |
| Apr. 23 | 9th | Glee Club | | Miss Duval |
| Apr. 30 | 7th | Marionette show | | Miss Duval |
| May 7 | 8th | Marionette show | Teachers | Miss Duval |
| May 14 | 9th | Marionette show | | Mrs. Thompson |
| May 21 | 7th | Student Council | | Mrs. Thompson |
| May 28 | 8th and 9B | Student Council | Hobbies | Physical education department |
| June 4 | Girls | Athletic Association | | Physical education department |
| June 11 | Boys | Athletic Association | | Physical education department |

the exhibits for the month. The Assembly-Museum programs for a full calendar year, the present semester and the one preceding accompany this description.

The teacher responsible for maintaining the two museum cases set into the wall that separates the principal's office from the corridor, on the first floor of the Patterson Park Junior High School building, believes that "individual things assume more meaning when they are grouped with other things." The exhibits at this school aim (1) to keep before the student body ideas worthy of consideration; (2) to make the exhibit cases conform at all times with the basic idea which

THE SCHOOL MUSEUM

the principal is concentrating upon; (3) so to arrange and display the materials shown that everyone who views the exhibits will be conscious of beauty, as well as of theme; (4) to endeavor to create an interest among the students concerning the objects or ideas on display.

A year's school museum schedule observed at Patterson Park is as follows:

- Sept. 17. Display of the trophy cups of PPHS (both cases being used)
- Sept. 27. Display of library books (Case I) Primitive tools (Case II)
- Oct. 4. Hi-Y Club (Case I) B2 Club (Case II)
- Oct. 11. Athletic Club (Case I) Taxidermy Club (Case II)
- Oct. 18. Library Council—Stenographic Club
- Oct. 25. Navy Week—Halloween
- Nov. 1. Patterson Players (both cases)
- Nov. 8. Home economics department (both cases)
- Nov. 15. Girl Scout Club—Guidance Club
- Nov. 22. Thanksgiving idea (both cases)
- Nov. 29. French Club—Robert Frost Poetry Club
- Dec. 6. Mail early (Case I) Correct way of wrapping Christmas packages (Case II)
- Dec. 13. Christmas display (both cases)
- Jan. 3. Art Club (Case I) Music Club (Case II)
- Jan. 10. Radio Amateur Hour Club—Chef Club for Boys
- Jan. 17. Knitting Club (Case I) Electrical Hobby Club (Case II)
- Jan. 24. Marionettes (Case I) Rifle Club (Case II)

In discussing the schedule for October, the teacher in charge gave the following explanation: "First, the trophy cups of our school occupied their rightful place for one week. Then they made way for the library books. It so happened at the time that our principal was attempting to establish a new habit at Patterson—the habit of spending the last 15 minutes of the lunch period either in the play area or in quiet reading in the library. I thought that if the boys and

THE INTEGRATED SCHOOL ART PROGRAM

girls knew some of the interesting books hidden on these shelves they might have a keener desire to join the group already there. We selected books for each type of interest and displayed them as artistically as possible—using their beautiful bindings to form the color scheme. The primitive tool display was arranged by a teacher of geography. It consisted of the collections owned by students of an 8B class and ran concurrently with this study in the classroom. Next came the Clean-up Campaign, and as this has always been under the sponsorship of the Hi-Y Club we used this week to accomplish the goal of our campaign through this club and its associate, the B2 Club (Girl Reserves). The keynote of last week's activity was really football, but as a part of athletics; so we aroused school spirit by our athletic display. At this time the Taxidermy Club, having some new specimens, needed new members to help in the mounting of these highly prized animals and birds. A thought came that perhaps a display of a few of the birds and animals already beautifully mounted might provide an incentive for membership. It did. Some of the displays have been arranged by teachers; some by students; all have been interesting and have attracted quite a lot of favorable comment.

“Whenever a club or department does not feel that it can properly display its material and requests my personal attention, I gladly cooperate. There are so many ideas we may put across; so many things with which the children should make school contacts, that I wish we could have more display cases, where the ideas and objects created might be kept not for a week or for two weeks, but for many weeks, so that those interested might view not once, but many times, those displays of interest to them.”

At the Forest Park Senior High School, according to the teacher in charge, “The purpose of the school display cases include: (1) To

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display the work done in the extra-curricular activities, and to create interest in, and (2) to bring before the pupils material from outside sources relating to the extra-curricular activities. The extra-curricular adviser, together with the pupils, are asked to provide an appropriate display for their work. Outside sources are also appealed to for displays that relate to the work at hand.

“The schedule of exhibits is arranged in May for the school year beginning the following September. An attempt has been made to allow each activity its choice of date so that the display will be spontaneous rather than forced. The displays are timed so that they will be seasonally appropriate, the football trophies being shown during the football season; the doll exhibit, just before the Holidays.”

It will be noted that the Forest Park schedule of exhibits for the present year, appearing on page 256, called for a change of displays every three weeks. Each teacher at the school is provided with a copy of the schedule, copies are posted on the school bulletin boards, and the schedule is also printed in the school weekly newspaper, *The Press*. Each year the museum at Forest Park is used to further some phase of school life. The schedule reproduced herewith had as its purpose the furtherance of extracurricular activities.

MAINTAINING THE SCHOOL MUSEUM

School exhibitions of pupils' work are educationally desirable because children are always interested in seeing what other children can do. Containing examples of the best work done, such exhibits provide criteria whereby the child may judge his own products, thereby furnishing an incentive to creative expression and to higher work standards. School exhibits also help to keep visitors, especially the parents, informed of the progress being made by the children.

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SCHEDULE FOR EXHIBITS

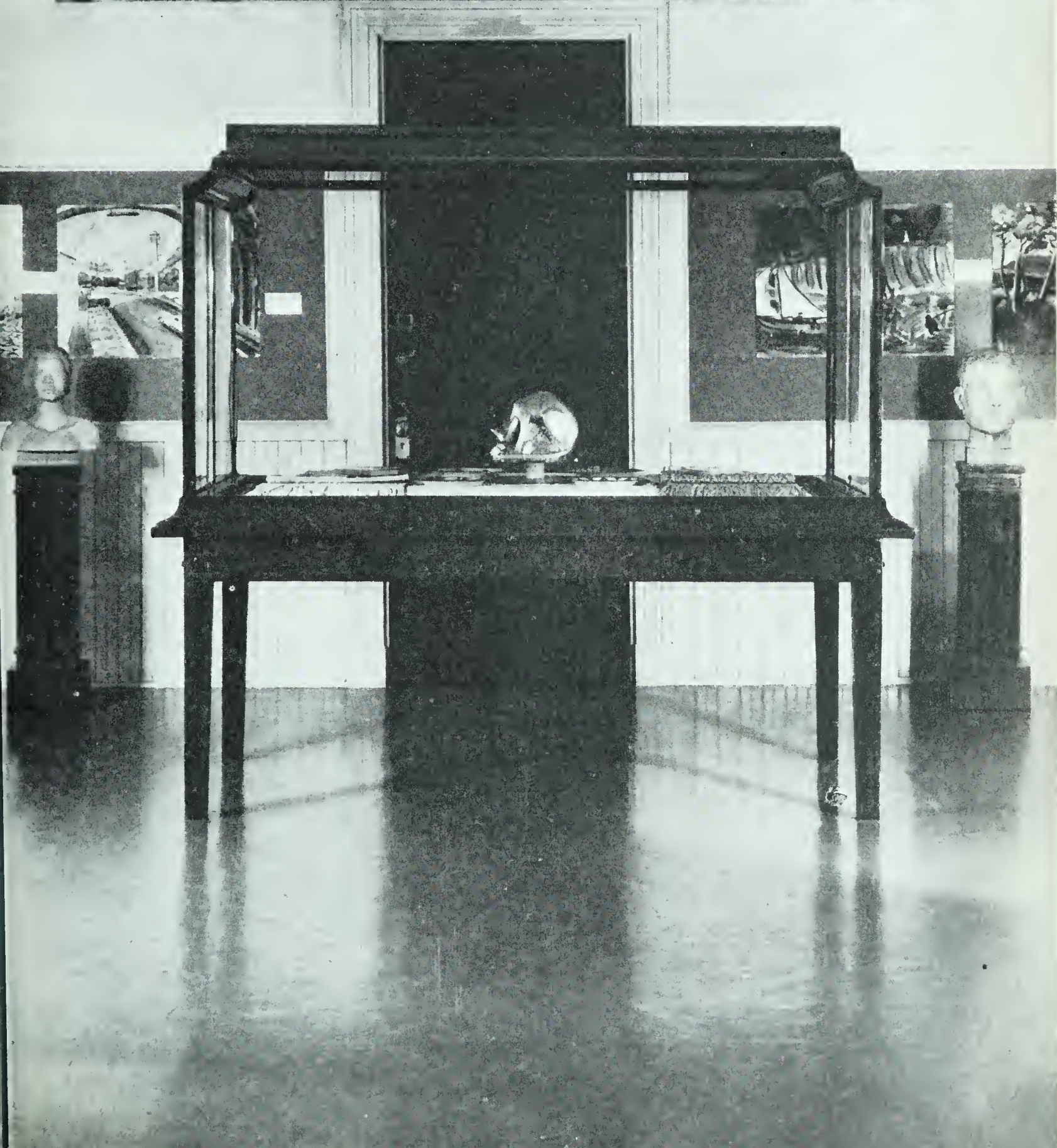
SEPTEMBER—JUNE

| <i>Date</i> | <i>Case A</i> | <i>Case B</i> | <i>Case C</i> |
|------------------|-------------------------|-------------------------|-------------------------|
| Sept. 14–27 | Press notices | Athletic trophies | Athletic trophies |
| Sept. 27–Oct. 15 | Press notices | Art | Art |
| Oct. 18–Nov. 5 | Latin Club | Model craftsmen | Stamp Club |
| Nov. 8–Nov. 30 | Book week | (Foods) | Music |
| Dec. 1–17 | Senior play | Home economics | |
| Dec. 20–24 | Doll exhibit | Camera Club | Athletic awards |
| Jan. 3–21 | Typing awards | Dolls of many lands | Dolls of many lands |
| | | (Clothing) | Radio Club |
| | | Home economics | |
| Jan. 24–Feb. 11 | Mathematics Club | German Club | Ping Pong Club |
| Feb. 14–Mar. 4 | Historical exhibit | | |
| Mar. 7–25 | Garden Club | Scout Club | French Club |
| Mar. 28–Apr. 15 | Old books and documents | Old books and documents | Old books and documents |
| Apr. 18–May 6 | Hobby show | Hobby show | Hobby show |
| May 9–30 | Chemistry Club | Chess Club | Four Square Club |
| June 1–17 | Typing awards | Art | Art |

Exhibits should be continuous, if possible, changing every week or two or on the completion of a teaching unit. When the school maintains a continuous exhibit of pupils' work, the things shown in the various schools become readily available for a community-wide exhibit at the school administration building, art museum, or public library, at any time. Exhibits are often scheduled to begin on days

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SCHOOL EXHIBITIONS OF PUPILS' WORK ARE DESIRABLE
BECAUSE CHILDREN ARE INTERESTED IN SEEING WHAT
OTHER CHILDREN CAN DO. *School Museum, Central Office,
Department of Education, Baltimore, Maryland.*



when there are to be special visitors or a Parent-Teacher Association meeting.

The places for exhibiting should be prominent in the school building. A room adjoining the principal's office is sometimes appropriately used for general exhibition purposes. For a large temporary exhibit the gymnasium is also sometimes used. An exhibition room centrally located in the school is often desirable, but this is seldom available.

THE CENTRAL EXHIBIT

The general school exhibit may well be organized about one main topic or idea, for example, the work of one grade, a single lesson, a unit of teaching, a school subject such as art, geography, or science. At another time it might embrace original works of art or reproductions of art works, as for example, sculpture, commercial art work, or crafts products of various kinds, and paintings. An exhibition of the work done by adult artists may be used to stimulate art appreciation.

The preparation and arrangement of exhibits should be carefully considered. Four thumbtacks or pushpins should be used in putting up each drawing or label. Exhibits should be so well prepared and arranged that they will in themselves constitute a work of art; the pupils should be given a large share in the planning and arrangement.

The entire exhibition should generally be accompanied by a large announcement or poster, and each individual exhibit should be clearly and artistically labeled. A simple standard label for purposes of identification might be like the one reproduced herewith. When pupils' work is to be shown to the best advantage the label should include (1) the name or title of the work shown, (2) the medium used, (3) the name of the pupil who did the work, (4) the age and grade of

THE SCHOOL MUSEUM

| | |
|-----------------------------|-------|
| The Department of Education | |
| _____ | |
| Title of Exhibit | |
| _____ | |
| Name of Child | Age |
| _____ | _____ |
| School | Grade |
| _____ | _____ |
| City | State |
| _____ | _____ |
| Art Teacher | |
| _____ | |
| Medium Used | |
| _____ | |

the pupil, (5) the name or number and location of the school, (6) additional descriptive material when needed, and (7) the date. An example of such a label is also reproduced on page 260.

The children themselves may sometimes be given a part in labeling their work by writing suitable descriptions. The following description accompanied a label for the water-color painting made by a ninth-grade girl: "I chose the Glee Club as the theme for my work because I like singing and I thought it would make a nice picture to show the faces up close. My painting illustrates the Glee Club teacher at the piano, and a few girls who belong to the Glee Club practicing a song." A junior high school boy wrote the following description for his painting entitled *Excursion Day*, which he made with transparent water color: "In my picture I was trying to show how it looks at the pier on an *Excursion Day*. We see many men, women, and children, beggars, peanut sellers, and balloon men. People are also to be seen running about the decks of the boat, and stevedores

are busy hurrying boxes and packages along on their quaint little two-wheel handcars. I have never seen the boat called 'The Hanover,' because it is imaginary. All of the scenery shown in the picture I

WINTER SPORTS IN SWITZERLAND

A Chalk Drawing

By John Waugh, Age 9, Fourth Grade

Liberty Elementary School

1939

In this picture a fourth-grade boy tried to express graphically what he had learned about Switzerland. A rhythmic disposition of forms, good spacing, and orderly arrangement all contribute to make this composition pleasing. The variety of colors and shapes has resulted in a picture which is not only a record of information which the child acquired in connection with the regular work of the fourth grade, but also one which possesses considerable merit as a work of art.

made from memory, but I have often seen such excursion boats at the pier near Pratt Street. I think Excursion Day is very interesting and colorful, and that is why I painted it."

The following explanation of an exhibit held at the Patterson Park Junior High School in Baltimore was prepared by the art teacher, Mr. Myer Site, mimeographed, and given out at the school art exhibition to parents of the pupils and other residents of the school community attending. It helped those viewing the exhibits to understand better the work shown.

"Here is shown a keen alertness to experience, both visual and mental, an interest in life now, and what is more important, the growth of that interest. Art teaching recognizes the fact that boys

and girls have something 'to say' about the world around them. Their art is not a looking-back process but rather a looking-around process. Before beginning to put form into their expression, children must first learn to manipulate art materials. The first drawings serve as a foundation upon which to build. After this comes drawing in which symbols are used by the child; and these symbols are very significant to the child. For this reason adult standards should never be imposed nor should such standards be the criteria by which the child's work is judged. It was not the teacher's purpose to stress the technicalities of representation. It was rather a sincere interest in the growth and development of the child's sensitiveness to the art values in life, toward the development of self-formulated ideas into free spontaneous expressions. The only art principles stressed as the work developed were the filling of space and good contrast of light and dark. Color was considered as personal expression. Sometimes color was used by the child symbolically, sometimes it was used realistically. Learning took place through directed self-criticism and skillful questioning. Self-thinking, independent thinking, and its growth through individualistic expression is a purpose which extends throughout life; it is concerned with the development of creativeness. This purpose includes every child who is capable of thinking."

When exhibits other than those consisting of pupils' work are shown they should be just as carefully labeled as when the work has been done by the pupils.

MOUNTING EXHIBITS

A picture or other flat exhibit needs to be mounted when it appears to be crowded without a mat. Mounts are also necessary when an exhibit composed of many parts needs to be standardized

with regard to size and shape. Although the selection of colors for mounting is almost as wide in scope as the color chart, knowledge of a few simple rules for mounting should be of advantage. Since in mounting exhibits of pictures, either in the form of photographs, prints, or children's original work, it is important that the colors used shall be pleasing and satisfactory, the following suggestions will be found useful by the teacher in preparing displays.

When a neutral mount is to be selected, it should be neither too light nor too dark. Generally it should be darker than the lightest values in the picture and lighter than the darkest values. However, white may sometimes be used effectively for bringing out the colors in a picture, and sometimes black is equally effective for the purpose.

When a standard or uniform mount is to be adopted for an entire exhibit, white is often most effective. Gray or silver used for uniform mounting is dead as compared with white. In spite of the fact that black seems to contrast well and to give vitality to the pictures mounted on it, this color, too, lacks the happy quality that white alone seems capable of giving to an exhibit. When a color hue is used for uniform mounting, the color most often chosen is brown or gray. When either of these colors is used, it should generally be approximately halfway between white and black, or of middle value.

It is not always advisable, however, to adopt or adhere to a uniform mount. A variety of colors may sometimes be used, each picture being mounted on the paper of its dominating hue. Thus a dominantly red picture may be mounted on red; a dominantly yellow picture, on yellow; a dominantly green picture, on green; and so on throughout the color circuit. Thus, all of the hues may under the proper conditions be used for mounts: red, yellow-red including orange and brown, yellow including gold, green-yellow, green, blue-

green, blue, purple-blue, purple. The color chosen should, of course, be the dominating hue of the picture and of a value lighter than the darkest parts in the picture and darker than the lightest parts; its strength and vividness, or chroma, should be lower than that of the colors used in the picture; otherwise the mount would receive more attention than the picture itself.

BULLETIN-BOARD ARRANGEMENT

Bulletin boards are for the showing of transitory or semi-permanent informational material, rather than for the display of pictures that are to serve as permanent decorations. In the arrangement of a bulletin board, the vertical and horizontal lines of the room should, if possible, be emphasized, and diagonal lines avoided wherever possible. The structure of the bulletin board itself should be respected, no notices being allowed to project over its frame. Notices and posters should be so grouped that they seem to hold together in a sort of friendly unity.

The entire display should be balanced, that is, each part of it should appear to keep its place in the design, and the whole to give a feeling of fitness, appropriateness, and satisfaction. The things on display may well be arranged with reference to a vertical center line which may be drawn very lightly in pencil. Such a line will serve as an axis. It should be of help in putting up the notices from day to day, as they are received from the central office and from other sources.

In arranging notices on a new bulletin board, or rearranging them on an old one, it is best to start by centering the first notice on the vertical center line, slightly above the exact center of the board. The second notice is placed directly below the first. Additional notices are placed to the left and right respectively, in order to

produce and to retain a balanced arrangement. If an odd number of notices is to be posted, one can be placed on either side of the one that has previously been centrally placed. If an even number of notices is to be displayed an adjustment will have to be made to preserve the balance. This need not involve an entire rearrangement, however.

It is generally advisable to give the central place to one dominating notice or group of notices. This will make for improvement in the appearance of the display and it will also help to simplify the problem of preserving a balanced arrangement. It will not be necessary periodically to take down and rearrange the things put up for display, if this method of bulletin board arrangement is followed consistently, for the balance will be rectified continually as new notices replace the old ones. All exhibits should be taken down when they have served their purpose.

PICTURES FOR PERMANENT DISPLAY

Fine examples of art work done by children, properly framed and hung, make appropriate permanent decorations for schoolrooms and halls. Original paintings by adult artists should also be used if they are obtainable. In the absence of genuine works of the painter's art, good reproductions of them are of course desirable. Reproductions of mural paintings often make excellent wall decorations. Pictures should emphasize, rather than obscure, the surface of the wall space they occupy. They should be framed simply and appropriately and should, preferably, be fastened flat against the wall without appearing

FINE EXAMPLES OF ART WORK DONE BY CHILDREN MAKE APPROPRIATE DECORATIONS FOR SCHOOL ROOMS AND HALLS. *Winter Landscape, Opaque Water Color Painting by Gilbert Waugh, Ninth Grade, William S. Baer School, Baltimore, Maryland.*



to be hung or suspended from anything. They should be placed low enough to be seen to advantage. Natural wood molding with rubbed varnish finish is generally to be preferred to gold or silver in framing. If a picture is selected to hang in a vertical wall space, it should be a vertical picture; if chosen for a horizontal wall space, it should be horizontal. The proportions of a picture should approximate the proportions of the wall space for which it is chosen. Large pictures are best for large rooms with large wall spaces; small pictures, for small rooms.

Since most schoolrooms are decidedly lacking in color, it follows that colored pictures should be preferred for the purpose of permanent decoration. In order that the pictures may be seen to the best advantage, they should present sufficient contrast in dark and light values.

Various rooms in the school building will call for different subjects for their decoration. Children are interested in most of the subjects that interest adults. It is not necessary to decorate a child's room with pictures of dogs, cats, or other pets. Pictures should have subject matter of the right sort, of course. They should supply desirable experiences that may be lacking in the everyday life of boys and girls. Landscape pictures and portraits of people of other lands and times are just as appropriate as are pictures that have but local significance. Pictures with a broader meaning often will be found to have educational value in developing cosmopolitan interests and attitudes. Yet no picture is sufficient unto itself. Those who look at it must be taught how to interpret its meaning and how to enjoy its beauty. It must be remembered that the decorative factor should be given precedence over subject-matter content in all the pictures that are to be on constant display.

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The two volumes entitled *Catalogue of Selected Color Reproductions*,¹ publication of which was subsidized by the Carnegie Corporation of New York, contain information that is directly useful in the selection of color prints. These books contain hundreds of monotone reproductions of paintings, all of which are representative of the best work of artists, past and present, throughout the world. Many of the reproductions that the book enables one to identify are especially suitable for school decoration. The following facts are given for each picture which is procurable in full color: name of artist, nationality of artist, date, subject of painting, date of the original, medium used by the artist, size, location of work, print publishers, process of reproductions, size, American sales price. Large colored reproductions of most of the subjects catalogued can be procured through any art dealer. The sales price given in the book is generally subject to a discount.

The pictures listed below are suggested as particularly good and might be considered first in purchasing. They are designated because of their appropriateness of theme, size, and general suitability for school decoration.

COLOR PRINTS FOR SCHOOL DECORATION

| | |
|--|---|
| Brueghel, Pieter, the Elder. Flemish C. 1525-1569 | Summer, The Harvest. Collotype. $21\frac{3}{4} \times 30$ —\$15 |
| Autumn. Collotype. $21\frac{3}{4} \times 29\frac{3}{4}$ —\$15 | Winter. Collotype. $21\frac{7}{8} \times 30\frac{3}{8}$ —\$15 |
| The Haymakers. Collotype. $21\frac{1}{2} \times 29\frac{1}{2}$ —\$15 | Cappelle, Jan Van De. Dutch. 1624-5-1679. |

¹ *Catalogue of Selected Color Reproductions*, Raymond and Raymond, Inc., New York, Vol. I, 1936; Vol. II, 1937; 2 vols., \$5.

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- A Calm at Sea. Collotype. Courbet, Gustave, French. 1819–1877.
18¼ × 18¼—\$10
- Cézanne, Paul. French. 1839–1906.
Woods of Fontainbleau. Collotype. 24 × 32—\$18
- The House on the Hill in Provence. Collotype. 24¾ × 31—\$18
Croll, Carl Robert. German. 1800–1863.
Landscape. Collotype. 20¾ × 30¾—\$18
- Landscape, Mont Sainte-Victoire. Collotype. 25¾ × 32⅛—\$20
Davies, Arthur B. American. 1862–1928.
Italian Landscape, The Apennines. Collotype. 27 × 43—\$24
- The Poplars. Collotype. 23½ × 29¾—\$18
Degas, Hilaire Germain Edgar. French. 1834–1917.
The Ballet. Collotype. 23¾ × 17¾—\$15
- Village Behind Trees. Collotype. 20⅞ × 28⅜—\$18
Derain, André. French. 1880–
The Great Pine. Collotype. 24½ × 28¼—\$18
- The Village Street. Collotype. 22¾ × 28—\$18
Landscape, the Blue Oak. Collotype. 23½ × 30—\$20
- Corinth, Lovis. German. 1858–1925.
Walchensee Landscape. Collotype. 27¾ × 34—\$18
Farstauer, Anton. German. 1888–1930.
Gordone Sopra. Collotype. 23 × 29¾—\$18
- Corot, Jean-Baptiste, Camille. French. 1796–1875.
Castle Gandolfo. Combination. 20½ × 26¾—\$7.50
- The Pont of Ville d'Avray. Collotype. 20 × 27—\$12
The Wagon on the Dunes. Collotype. 19½ × 25⅜—\$18

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|--|--|
| <p>Friedrich, Caspar David. German. 1774–1840. The Single Tree. Collotype. $22 \times 28\frac{1}{4}$—\$16 Summer Landscape. Collotype. 24×35—\$18</p> | <p>Kent, Rockwell. American. 1882– Mt. Equinox, Winter. Offset. $20\frac{3}{4} \times 26\frac{1}{4}$—\$10 Winter, A View of Monhegan, Maine. Collotype. $27\frac{7}{8} \times 36$ —\$18</p> |
| <p>Gauguin, Paul. French. 1848– 1903. Tahitian Mountains. Collotype. $26\frac{1}{4} \times 36$—\$18</p> | <p>Kokoschka, Oskar. Austrian. 1886– Terrace in Richmond. Collo- type. $24\frac{3}{4} \times 36\frac{1}{4}$—\$18</p> |
| <p>Hassam, Childe. American. 1859– 1935. Golden Afternoon, Oregon. Col- lotype. 30×40—\$18</p> | <p>Lancet, Nicolas. French. 1690– 1743. Camargo Dancing. Collotype. $18\frac{1}{2} \times 26$—\$10</p> |
| <p>Homer, Winslow. American. 1836–1910. Northeaster. Collotype. $25\frac{3}{4} \times$ $37\frac{3}{4}$—\$18</p> | <p>Lawrence, Sir Thomas. English. 1769–1830. The Calmady Children. Collo- type. $30\frac{1}{8} \times 30\frac{1}{8}$—\$18</p> |
| <p>Hoppner, John. English. 1758– 1810. The Sackville Children. Collo- type. $24\frac{1}{8} \times 19\frac{5}{8}$—\$12</p> | <p>Liebermann, Max. German. 1847– 1935. Garden at Wannsee. Collotype. $24\frac{1}{4} \times 32\frac{1}{2}$—\$18</p> |
| <p>Inness, George. American. 1825– 1894. Peace and Plenty. Collotype. $30\frac{3}{4} \times 44\frac{3}{4}$—\$20</p> | <p>Macke, August. German. 1887– 1914. Under the Trees. Collotype. $14\frac{1}{2} \times 20$—\$10</p> |

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- Manet, Edouard. French. 1832–1883.
The Fifer Boy. Collotype. $32\frac{1}{2} \times 26\frac{1}{4}$ —\$18
- Marc, Franz. German. 1880–1916
Deer in the Wood. Collotype. $21 \times 31\frac{1}{2}$ —\$18
- Marquet, Albert. French. 1872–
Ile de France. Collotype. $20\frac{5}{8} \times 26$ —\$20
- Masereel, Frans. Belgian. 1889–
Houses on the Dunes. Collotype. $26\frac{7}{8} \times 33\frac{3}{8}$ —\$18
- Massys, Cornelis. Flemish. 1512–(after 1580)
The Arrival at Bethlehem. Collotype. $21\frac{1}{8} \times 29\frac{1}{2}$ —\$15
- Metcalf, Willard Leroy. American. 1858–1925.
Northcountry. Collotype. $30\frac{3}{8} \times 34\frac{1}{4}$ —\$18
- Monet, Claude Oscar. French. 1840–1926.
Bridge of Argenteuil. Collotype. $20\frac{1}{2} \times 28$ —\$18
- Cap d'Antibes. Collotype. $25 \times 35\frac{1}{8}$ —\$18
- Corniche Road near Monaco. Collotype. $28\frac{1}{2} \times 36$ —\$18
- The Doges' Palace. Collotype. $26 \times 30\frac{1}{4}$ —\$18
- Fishers on the Seine. Collotype. 23×32 —\$18
- Near Argenteuil. Collotype. $19\frac{1}{2} \times 27$ —\$7.50
- The Regatta at Argenteuil. Collotype. $18\frac{3}{4} \times 28\frac{7}{8}$ —\$18
- Sailboat at Argenteuil. Collotype. $16\frac{1}{2} \times 22$ —\$7.50
- The Seine near Argenteuil. Collotype. $21\frac{1}{4} \times 28\frac{3}{4}$ —\$18
- Summer. Collotype. $28\frac{1}{4} \times 35\frac{1}{2}$ —\$18
- Munch, Edward. Norwegian. 1863–
The Farm Yard. Collotype. $25\frac{3}{4} \times 33\frac{1}{2}$ —\$18
- Pechstein, Max Herrman. German. 1881–
Morning on Lake Garda. Collotype. 27×34 —\$18
- Peiner, Werner. German. 1897–
Early morning. Collotype. $19\frac{1}{2} \times 27\frac{3}{8}$ —\$12

- Pissarro, Camille, French. 1830–1903.
Red Roofs. Collotype. $20\frac{1}{2} \times 24\frac{3}{4}$ —\$18
- Radl, Anton. German. 1774–1852.
Landscape near Taumus. Collotype. $23\frac{1}{2} \times 35\frac{1}{2}$ —\$18
- Rembrandt Harmenszoon Van Rijn. Dutch. 1606–1669.
The Student. Collotype. $31\frac{3}{4} \times 36$ —\$18
- Renoir, Pierre Auguste. French. 1841–1919.
Portrait of a Young Girl. Collotype. $24\frac{3}{4} \times 20\frac{1}{2}$ —\$18
Two Girls at the Piano. Collotype. $19\frac{1}{2} \times 14\frac{3}{4}$ —\$7.50
The Beach at Pornic. Collotype. $23\frac{1}{2} \times 29\frac{1}{2}$ —\$18
Chestnut Tree in Bloom. Collotype. 25×32 —\$18
Woman and Child in a Field. Collotype. $23\frac{1}{4} \times 28\frac{1}{2}$ —\$18
- Reynolds, Sir Joshua. English. 1723–1792.
Georgiana Augusta Frederica Elliot. Collotype. 30×25 —\$15
- Romney, George. English. 1734–1802.
Lady Hamilton as a Bacchante. Collotype. $25\frac{1}{4} \times 20$ —\$12
Little Bopeep. Collotype. $19\frac{3}{4} \times 15\frac{1}{4}$ —\$7.50
- Ruisdael, Jacob van. Dutch. 1628–29–1682.
The Chase. Collotype. $28 \times 34\frac{3}{4}$ —\$18
The Great Forest. Collotype. $21\frac{1}{4} \times 27\frac{3}{4}$ —\$10
The Shore of Scheveningen. Collotype. $18\frac{1}{4} \times 22\frac{7}{8}$ —\$10
- Schrimpf, Georg. German. 1889–Osterseen. Collotype. $22\frac{1}{4} \times 35$ —\$18
Staffelsee. Collotype. 18×26 —\$12
- Seurat, Georges. French. 1859–1891.
Dimanche à la Grande Jatte. Collotype. $24 \times 35\frac{1}{2}$ —\$18
- Sisley, Alfred. English. 1839–1889.
The Loing. Collotype. $20\frac{3}{4} \times 25\frac{1}{2}$ —\$15

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|--|---|
| Sloan, John. American. 1871— The Wake of the Ferry Boat. Collotype. $18\frac{1}{2} \times 22\frac{1}{4}$ —\$12 | Valekenborgh, Lucas Van. Flemish. 1540–1625. Harvest Time. Collotype. $27\frac{1}{2} \times 47\frac{1}{2}$ —\$20 |
| Spencer, Gilbert. English. 1892— The Home Farm, North Dean. Collotype. $16\frac{1}{4} \times 20\frac{3}{4}$ —\$10 | Van Gogh, Vincent. Dutch. 1853–1890. Boats of Saintes-Maries. Collotype. $25\frac{1}{4} \times 32$ —\$18 |
| Stuart, Gilbert. American. 1755–1828. George Washington. Offset. 28×22 —\$10 George Washington. Collotype. $29\frac{1}{4} \times 24\frac{1}{4}$ —\$15 | Landscape with Bridge. Collotype. $23 \times 24\frac{1}{8}$ —\$18 The Poppyfield. Collotype. $24\frac{1}{2} \times 31$ —\$18 |
| Ter Borch, Gerald. Dutch. 1617–1681. The Concert. Collotype. $21\frac{7}{8} \times 17\frac{1}{2}$ —\$12 | Vegetable Gardens. Collotype. $24\frac{1}{4} \times 35\frac{7}{8}$ —\$18 View of Arles. Collotype. $21\frac{3}{4} \times 27\frac{3}{4}$ —\$18 |
| Thoma, Hans. German. 1839–1924. Early Morning in June. Collotype. $27 \times 34\frac{3}{4}$ —\$18 Panoramic Landscape. Collotype. $23\frac{1}{2} \times 34\frac{1}{2}$ —\$20 | View of Arles with Iris. Collotype. $20\frac{3}{4} \times 24\frac{3}{4}$ —\$15 Boats of Saintes-Maries. Collotype. $15 \times 20\frac{3}{4}$ —\$12 |
| The Wandering Brook. Collotype. $27\frac{1}{2} \times 22$ —\$12 | Vlaminck, Maurice de. French. 1876— The Street. Collotype. $25\frac{1}{4} \times 31\frac{1}{2}$ —\$18 |
| Utrillo, Maurice. French. 1883–1934. Church of St. Mamert. Collotype. $23\frac{1}{2} \times 32$ —\$18 | Wilson, Richard. English. 1714–1782. A Landscape. Collotype. $14\frac{1}{4} \times 25$ —\$10 |

EXHIBITING THE ART EDUCATION PROGRAM

The art teacher, supervisor, or director is often called on to present the work of the school or department before groups of parents and teachers. This is probably to be accomplished most effectively through the use of exhibits of children's work and of still or motion pictures, or all three. The scenario that follows was used in connection with the presentation of the Division of Art Education at a regional meeting of parents in a large school system.¹ The same organization of scenes could be followed if still pictures in the form of lantern slides were to be used. The title of the accompanying scenario is "The Story of Art in the Public Schools."

MOTION PICTURE

*Oral Introduction.*² 3 min.

Baltimore was one of the first of our American cities, and first among the cities of the South to establish and carry on courses in art in its public schools, for it was here that William Minifie had introduced instruction in drawing and design into a high school department as early as 1845. As the result of an ever-growing popular demand, by 1872 drawing and design had earned a place as a subject of study in the elementary schools also, and with the founding of the Manual Training School in 1884, Baltimore became the first American city to offer instruction in crafts.

The subject called art was given a place in the newly established junior high schools in 1919, and by 1924 the work in drawing, design, and crafts in the elementary, junior, and senior high schools had become so closely interrelated as to form a unified program. The

¹ This film was prepared in connection with a series in other educational fields under the direction of John L. Stenquist, Director of the Division of Statistics and Research.

² If sound film is used, no announcements will have to be made orally.

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elementary school art course of today furnishes an outlet for the creative activities of children, and in doing this it introduces them to the art field. The junior high school course relates to painting, sculpture, architecture, industrial art, and commercial art, special attention being given at this stage to the talented pupil, who is carefully watched and encouraged to go on with his art training in the senior high school. Today all senior high school boys and girls have the opportunity of taking a general course in design, which aims to acquaint them with the place that art occupies in the industries and in the home. For those pupils who wish to pursue the study of art in the senior high school, two courses are offered beyond the tenth grade. The studies that may be elected by these pupils according to their needs include art appreciation, costume design and illustration, advertising design, and architecture. Few of our boys and girls will become artists, but all can be taught to use the principles of design in their daily lives.

Title. $\frac{3}{4}$ min. The Story of Art in the Public Schools (Book is shown. Cover opens gradually to title page and then to page 1 of text)

The next time your child brings home a piece of “art work” done in school, pause a moment to consider that the study of this subject means to him the enrichment of his school life, the opening of his eyes to beauty, and of his mind to design or order, the eternal fitness of things in his environment.

Scene. 1 min. Kindergarten¹

Expression with materials begins in the kindergarten. Here drawing and painting are the natural means of self-expression. “Children

¹ Scene captions as well as all titles appear on screen. Supplementary comments under scene captions are presented orally unless sound film is provided.

delight in being the cause." Each child has his own story to tell and he is encouraged to tell it in his own way.

Title. $\frac{1}{2}$ min. Because some experience with art is involved in every field of school work, art helps the pupil to learn more effectively. Its pursuit is, therefore, essential to his liberal education on intellectual as well as on spiritual grounds.

Scene. 1 min. Primary Grades

The pupil's interest in ideas is stimulated and the meaning of words is made clear through drawing and construction work. The child draws a church and the teacher writes or letters the word CHURCH above his drawing.

Title. $\frac{1}{2}$ min. In the elementary school art furnishes an outlet for the creative impulse, and is thus at the disposal of all subjects in the curriculum. It thus helps to bring all of the school subjects closer together. (Illustration, Frontispiece.)

Scene. $\frac{1}{4}$ min. Intermediate Grades

Children are seen entering the classroom. They are about to begin work on a unit of teaching dealing with one of the outlying possessions of the United States (Hawaii).

Scene. $\frac{3}{4}$ min. Reading

As he reads about the people of other lands the pupil's interests are broadened while his school experiences gradually grow until they come to embrace the entire world.

THE INTEGRATED SCHOOL ART PROGRAM

Scene. 1 min. Geography

In geography he becomes acquainted with the peoples of the earth and he comes to realize how all nations are dependent on one another.

Scene. 2 min. Art

These experiences are so vital to the pupil that they demand some form of concrete expression. Boys and girls are participating in the life of the American Indians. (Illustration, page 7.)

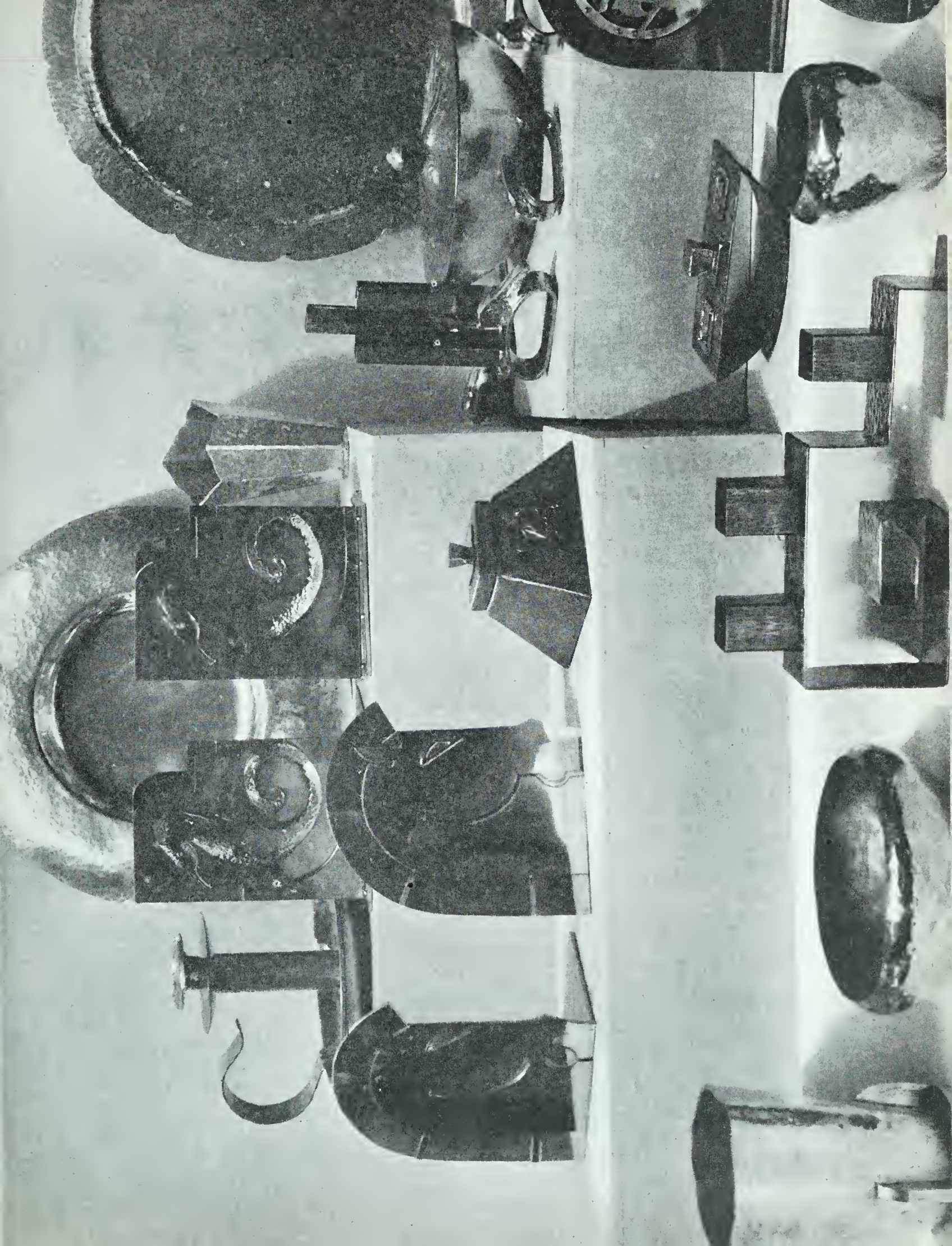
Title. ½ min. The elementary school course of study in art has been developed on the assumption that a motive for the instruction offered should be found in the creative activities of children, and that the chief objective to be accomplished through teaching should be the enjoyment and appreciation of works of art.

Scene. ½ min. Art Appreciation

The pupil becomes interested in the creative work of the artists of various countries who have succeeded in expressing most adequately the thoughts and ideals of their contemporaries.

Title. ½ min. The junior high school subject of art is coordinate with the other school subjects. Here the course concerns itself with materials, processes, and products, and with aesthetic values, thus leading to intelligent discrimination in the choice of clothing and

ART CANNOT BE APPLIED; IT IS INHERENT IN THE VERY CONSTRUCTION OF AN OBJECT. *Craft Products, Work in Copper and Brass, by a Junior High School Class, Providence, Rhode Island, Public Schools.*



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things for the home; while buildings, statues, pictures, and common things of daily use take on a new meaning, once their artistic significance is understood.

Scene. 1 min. Industrial Art

A full appreciation of the common things of daily life requires some knowledge regarding how such things are conceived, designed, and put out for the market. (Illustration, page 277.)

Scene. ½ min. Jewelry

This knowledge is best gained through experience in handling the materials constructively.

Scene. ¾ min. Club Activities

Valuable experience in manipulating materials is also gained through activities which supplement the work of the classroom. (Illustration, page 155.)

Scene. ¾ min. Sculpture

The activities of the sculptor are experienced through modeling creatively, through carving, and through casting in plaster of Paris. (Illustration, page 61.)

Scene. ½ min. Boy Working on Sculpture at Home

Such experience often carries over into the home life of the pupils.

Scene. 1 min. Architecture

A knowledge of architecture begins at home and carries over into the immediate neighborhood, and ultimately to the architectural masterpieces of the world. (Illustration, page 189.)

THE SCHOOL MUSEUM

Scene. $\frac{3}{4}$ min. Commercial Art

The student is also acquainted with the part that art plays in business and in the propagation of desirable ideas: health, safety, and recreation.

Scene. 1 min. Painting

Through the use of the mediums of the painter, students are helped to understand and appreciate paintings. (Illustration, page 265.)

Scene. 1 min. Work in Library

Books and prints in the school library furnish a background for the creative work in painting and in the other arts. (Illustration, page 335.)

Scene. $\frac{3}{4}$ min. "The Royal Art Studio"

The art instruction received in school inspired these boys to set up their own studio in the home of one of the members of the class.

Title. $\frac{1}{2}$ min. In the senior high schools the general course in design, offered in the tenth grade, aims to establish standards of taste and skill which will be valuable to all pupils, regardless of the curriculum which they will later follow. In the eleventh and twelfth grades art is offered as a major subject, the purpose of which is to provide a foundation for further specialization in the art school or college or in industry or business. The art major courses are elective.

Scene. 1 min. Design

Since planning, which is another name for design, precedes all specialized work in art, it is made the basis of instruction in all of the

art courses. The study of design includes an application of the principles of order to the practical problems of daily life. The object of design is the realization of harmony, which is to be striven for in all of the problems undertaken. (Illustration, page 51.)

Scene. 1 min. Costume

Costume design and illustration are important art occupations. The girl who masters the costume course is able to design her own clothing and to make a wiser selection of costume fabrics. She is also prepared to go on with specialized training.

Scene. 1 min. Advertising

Many of our most successful artists of the present day began their careers as commercial designers. The commercial art course furnishes a sound foundation for most types of work in the art field.

Title. $\frac{1}{2}$ min. Throughout the school system, art helps boys and girls to learn more effectively, it helps them to find themselves both educationally and vocationally, and it helps them to employ their leisure more advantageously. It also enables the school to find out what special talent pupils possess, in order to guide them wisely into suitable vocations or the profitable use of leisure time. (Illustration, opposite page 296.)

Scene. $\frac{3}{4}$ min. Visiting Artist's Studio

Groups of students accompanied by their art teachers are occasionally given a glimpse of the artist at work. In this way they are acquainted with some of the technical problems that artists have

to solve. These visits also help students to appreciate the skill and taste that go into the production of works of art.

Scene. 1 min. Class Visiting the Baltimore Museum of Art

Classes are taken to visit the art museums of the city, where they are familiarized with outstanding works of art. They come to acquire the habit of visiting the museum for purposes of learning and of recreation.

Scene. 1 min. Pupils Visiting the Walters Art Gallery

Boys and girls are also encouraged to visit the art museums after school hours and on holidays. Attendance cards given to them at the museums are filed by the art teachers, who are thus able to keep a record of their visits.

Title. $\frac{1}{4}$ min. The End (Book closes gradually, revealing again the cover and its title)

Oral Conclusion. 2 min.

The influence of the art training received by pupils in the public schools is becoming noticeable in the improved taste that is in evidence all about us. The time has indeed arrived when merchandise offered for sale must not only be good from the standpoint of material, it must also be good-looking. Their knowledge of art acquired in school helps boys and girls to select, purchase, and use economically various kinds of commodities for themselves and for the home. And just as the production of art implies creation, so does an appreciation of it imply recreation, for the study of art in the schools leads directly to the profitable employment of leisure and to the enrichment of life.

THE INTEGRATED SCHOOL ART PROGRAM

QUESTIONS FOR DISCUSSION

1. Of what use are public museums to the schools? To what extent are they educational agents in the community?
2. What is meant by the term school museum? What facilities are essential to the establishment of a school museum?
3. What topics should the exhibits shown in a school museum deal with?
4. Why should the activities of a school museum conform to a schedule, prepared in advance?
5. Why are school museums desirable?
6. How should the exhibits be labeled? Arranged?
7. What part do bulletin boards play in the maintenance of a school museum?
8. Why should pictures put on permanent display in a school be considered as coming within the range of the school museum?
9. What kinds of pictures are best for permanent display in a school building?
10. How can the art department of a school system best be presented to the public?

REFERENCES

GENERAL BOOKS

- Coleman, L. V., *Manual for Small Museums*, 395 pp., G. P. Putnam's Sons, New York, 1927.
- Mengel, L. W., *A Brief Sketch of the Reading Public Museum and Art Gallery*, 13 pp., The Department of Visual Education, Reading, Pa., 1937.
- Richards, C. E., *Industrial Art and the Museum*, pp. 51-70, The Macmillan Company, New York, 1927.
- VanPelt, J. V., *Study of Educational Work Proposed for the Museum of the City of New York*, 60 pp., 1932.

BOOKLETS

- Thurston, Carl, ed., *Enjoy Your Museum* (series), Esto Publishing Company, Pasadena, California.

The following booklets may be procured from most art museums, or from the publishers. Single copies are 10 cents.

THE SCHOOL MUSEUM

Set I

Painting, by Carl Thurston
Watercolors, by Royal B. Farnum
Painting Since Cézanne, by Ralph M. Pearson
Prints, by Roy Vernon Sowers and Pauline Sowers
Etching, by Arthur Millier
How I Make a Woodcut, by Rockwell Kent
Pottery and Porcelain, by George H. Opdyke
Hopi Pottery, by Frederic H. Douglas
Indian Pottery of the Rio Grande, by Mary Austin
Old Sandwich Glass, by William Germain Dooley
Navajo Rugs, by Dane and Mary Roberts Coolidge
Sculpture, by Carl Thurston
Modern Mural Sculpture, by Lee Lawrie

Set II

Vincent Van Gogh, by Paul Rosenfeld
Rembrandt's Paintings, by Frank Jewett Mather, Jr.
Photography, by Edward Weston
Beauty in Books, by Robert O. Schad
Albrecht Durer, by Arthur Millier

Illuminated Manuscripts, by R. B. Haselden
Greek Vases, by Victor Merlo
Handwoven Textiles, by Phyllis Ackerman
Apache Baskets, by Frederic H. Douglas
Casts of Great Sculpture, by Lorado Taft
American Furniture of the 18th Century, by Walter A. Dyer
At the Heart of Architecture, by E. B. Goodell, Jr.
What Is Art For? by Carl Thurston
Use Your Museum at Home, by I. T. Frary

Set III

The Art of the Madonna, by Carl Thurston
Gainsborough and Reynolds, by C. H. Collins Baker
Mural Painting, by Charles Kassler, II
Lithographs, by C. A. Seward
Japanese Prints, by Louis V. Ledoux
Early American Silver, by Millicent D. Stow
Architecture, by Carl Thurston
If You Are a Child, by Ruth Whitney Knapp and Elizabeth Jane Merrill
On Making Friends with Art, by Hartley B. Alexander

Chapter IX

The Discovery and Evaluation of Art Abilities

ALTHOUGH little is known about what constitutes talent in the various forms of visual art, it is probably true that most, if not all, art teachers think they are able to recognize talent in some of their pupils. Yet, when these pupils are subjected to any of the art tests at present on the market, the results of such tests are generally disappointing.

What qualities of inclination or of aptitude does the artistically superior child possess that entitle him to be considered as talented; what character qualities? Is the intelligence quotient an index to talent in visual art? Is the school average an index? What, if anything, do social and economic conditions have to do with superiority in art?

With these and other similar questions in mind, the author made a systematic effort as herein described, to discover and evaluate the factors related to ability in visual art, especially as revealed by drawings made by the ninth-grade pupils of a large school system.

The pioneer effort to measure a person's ability in drawing was made by Thorndike¹ in 1913, when he constructed a scale

¹ Thorndike, Edward L., "The Measurement of Achievement in Drawing," *Teachers College Record*, Columbia University, November, 1913.

which attempted to measure the child's achievement. To do this an objective scale for drawing, the use of which is reasonably free from subjective judgment factors, was constructed. Rankings of 45 drawings by 376 competent judges were secured; and a scale was formed from 14 selected specimens, ranging by more or less unequal units from 0 to 17 in merit. Later, this original scale was extended and revised by securing the ratings of 4,000 drawings by 5 to 15 judgments, together with the ratings of 303 selected drawings by 75 to 100 judgments. The revised scale was formed from 70 specimens, ranging from 0 to 17 in merit.

In 1922, Kline and Carey¹ devised a more elaborate scale, which they revised in 1923. The object of the studies carried on by Kline and Carey was also to construct a scale which would measure drawing achievement. Sample drawings were collected under standard conditions upon four themes—house, rabbit, figure in action, tree—from the kindergarten and 12 grades of the public school. All samples were drawn by the pupils from memory. The first edition was scaled by 92 judges, and the steps between the samples in the scale were determined by the statistical methods generally applied to educational problems. The revised edition, No. 5a, was scaled by 152 judges, the same themes being used as in the original edition. The judges were teachers of art and supervisors of art education, as well as professional artists. The larger number of judges gives stability to the position assigned to the samples in the scale and a higher degree of reliability.

Directions for using the scale which was developed as Part I are given to both pupils and teachers.

¹ Kline, Linus W., and Gertrude L. Carey, *A Measuring Scale for Free-hand Drawing*, The Johns Hopkins Press, Baltimore, 1933.

Part II of the Kline-Carey Scale is a scale in design and composition, based upon some 40,000 drawings collected under standard conditions from nearly all parts of the United States and scaled by 54 judges, the greater number of whom were supervisors of art. The themes comprise illustrations, designs, posters, and borders.

AN INVESTIGATION OF TALENT IN ART

The study described in the pages that follow¹ is illustrative of the scientific approach to the problem of discovering and evaluating art abilities. It is hoped that the study will lead to further experimentation and investigation with an assigned theme and with the questions involving the economic and social status of the pupils investigated.

“I would say in general,” suggests Munro,² “that any formal test of children’s creative ability in art should be of the ‘work-sample’ type. It must not call merely for preference, true-false answers or even completion of incomplete forms. It must give the child a chance to construct a complete, independent form of his own, since his power to do this is precisely what we are interested in. Our problem, then, is first of all to make this work-sample test as revealing as possible; to make it bring out the child’s best abilities. It is not enough to say ‘draw something,’ for that is apt either to confuse and paralyze him, or to bring out some stereotyped copy of a newspaper cartoon. Nor is it enough to say, ‘copy this drawing,’ or ‘copy this object from nature,’ for these would not test his imagination. I doubt if any one task, any one art product, will serve to bring out enough

¹ From “A Comparative Study of Twenty 9A Pupils Ranking Highest and Twenty Ranking Low in an Assigned Problem in Visual Art,” an unpublished master’s thesis by the author, submitted in the Graduate School of The Pennsylvania State College, 1937.

² Munro, Thomas, “Art Tests and Research in Art Education,” *Proceedings of the Western Arts Association*, Vol. 17, No. 6, Dec. 1, 1933.

different abilities. We should call for several different tasks, each designed to involve one or more of the abilities which we consider essential to good drawing. The tasks should be fairly but not too specific, so as to stimulate a definite quick response and yet leave room for individual variation. They should require no highly specialized training or experience, in which some children might be at an unfair advantage. They should not be too easy or too hard to complete in the time allowed, by children of the age-level to be tested. If we hope to study the results scientifically, the test must be somewhat standardized throughout, so as to eliminate irrelevant causes of success or failure. I mean for example that all children taking the same test should be given similar materials and conditions for work; that the same time should be allowed to all for a given task; that instructions for the task should be similarly worded for all, so that none will have more instructions to work with. Much standardization would be harmful at the present stage; this is no time for publishing broadcast any exact formulation of a test, as American educators are prone to do.”

THE PRELIMINARY STUDY

SETTING THE PROBLEM IN DRAWING AND DESIGN

After considering carefully the various kinds of art tests available, it became apparent that no one of them in itself would be sufficient to prognosticate general art ability in pupils, since each test was devised to ascertain either the subject's judgment or his appreciation of art products, or his ability in representation and design. Although the Kline-Carey Measuring Scale for Free-hand Drawing, Part I, on Representation, and Part II on Design and Composition,¹ in its

¹ Kline, L. W., and G. L. Carey, *A Measuring Scale for Free-hand Drawing*, Part I, “Representation,” 1922, rev. 1933; Part II, “Design and Composition,” Johns Hopkins Press, Baltimore, 1933.

revised form, does not allow for much creative originality on the subject's part, it does, nevertheless, include representation, design, and composition. The scale, being composed of the two parts referred to and each part itself being divided into a number of lesser parts, was not, however, deemed impractical for use.

It was decided, after an investigation in which the opinion of a number of junior and senior high school art teachers was obtained, to use the themes employed in Part I (representation) of the Kline-Carey Scale, not individually as Kline and Carey used them, but collectively, in the making of a single composition which, it was decided, should be drawn or painted in color. Instead of employing the four individual themes that Kline and Carey used (a boy running, a house, a tree, a rabbit), it was decided to use an all-embracing theme for the new problem, which would retain the representational advantages of Part I of the Kline-Carey Scale and would at the same time prove less complicated and otherwise better suited to the special requirements of the problem. The theme formulated was as follows: "Near the house was a tree. The boy was running toward the house when a rabbit appeared."

In following this plan, most of the advantages to be secured through using Part II of the Kline-Carey Scale, as well as all the advantages to be secured through the use of Part I, could thus be attained. By restating the problem as described and by specifying that the drawing should be done in color, elements of design and composition as well as of representation would be involved, and the necessity of giving an additional problem in design and composition avoided.

In the new problem, design was not to be considered apart from representation, and a greater opportunity was afforded for creative-

ness on the part of the child. By requiring that the pupil do some lettering on the back of his drawing, this item, included in Part II of the Kline-Carey Scale, was also incorporated in the problem. With these conditions in mind, the new problem assignment was formulated and mimeographed, and "assignment notices" were prepared for the children to be examined.

FORMING A SCORE CARD FOR RANKING THE WORK

The need for a score sheet to assist in grading the drawings was at once evident. In the preparation of this score sheet, the requirements of the problem as set forth in the assignment, as well as those imposed by the Kline-Carey Scale, were all carefully incorporated. Each drawing was given four percentage ratings, one in representation, one in composition, one in design, and one in lettering, these ratings being averaged for the final score. In order to secure the score for representation, five ratings (four on shapes and one on perspective) were averaged; for composition, three ratings (one each on line, mass, and color); for design, two ratings (one on rhythm and one on balance). The score sheet was arranged in the form of a mask, with openings cut out for the scores, stencillike. Thus, it was possible to use the same score sheet for all the grading. The ratings were recorded on the back of the record card of each pupil.

The grading was done by experienced art teachers who had, spread out before them as they worked, complete copies of the Kline-Carey Measuring Scales for Representation, and for Design and Composition. These scales proved of great value to the examiners in estimating the grade to be given for each particular item appearing on the score sheet. Incidentally, some very interesting further observations were made which evidently did not come within the

realm of measurement included in the score sheet. For example, there were the drawings made by a prospective aviator, in which the scene is represented as viewed from the air. There was also the house, drawn by a high-ranking girl, which smiles at the boy chasing the rabbit. There is the drawing of a rabbit that has paused to eat a carrot, and of a boy dressed in sports costume, drawn by a promising young athlete. These and numerous similar examples prompted the investigators to wonder whether the story-telling phase of the picture-making problem might not also be entitled to some share in the evaluation, a point which subsequently received an increasing amount of attention in the development of the study.

EVALUATING THE PROCEDURE

The preliminary investigation was confined to pupils who were reported by their art teachers as talented. The problem set for the pupil embraced the making of a drawing in color to illustrate a theme previously formulated by the investigators. A score card was devised and the drawings scored by means of this device. Although the use of such a score card for rating from one composite drawing the ability of the pupil in both composition and design may be regarded as fairly satisfactory, the method of combining nine ratings, the proper weight to be assigned to each of them being unknown, the device cannot be regarded as sufficiently accurate. Besides, the method employed did not take into consideration the range of content employed by the individual pupil in his composition. A better technique for evaluating the drawings should, therefore, be found. The study should include not only the supposedly talented pupils but all the pupils enrolled in the school system at a specified grade level.

THE DISCOVERY AND EVALUATION OF ART ABILITIES

THE MAJOR STUDY

DEFINING THE FIELD

The specific purpose of the major study was to discover and evaluate factors related to ability in visual art, especially as revealed by drawings made by ninth-grade pupils, specifically a comparative study of 20 9A pupils ranking highest and 20 ranking low in an assigned problem. As the study developed, a middle group also was formed. This group was made up of children of intelligence equal to that of those who made the highest ranking drawings, but who made poor, though not the poorest, drawings.

SETTING THE PROBLEM AND ASSIGNING IT

It was deemed advisable at the onset to simplify the pupil assignment by stating it in the form of a single simple sentence, thus: "The boy was running toward the house by the tree when a rabbit appeared."

The notice which was sent to the principals of schools included the following stipulations:

"We are designating the week of April 22 for the giving of a test in drawing and painting in the 9A grades. All 9A pupils are to be given this test.

"The procedure to be followed by the art teachers in giving the test is as follows:

"Instructions to Teachers

"1. Before the pupils enter the classroom, write the assignment on the blackboard where the statements can be seen clearly by all

THE INTEGRATED SCHOOL ART PROGRAM

members of the class. Heading is 'Assignment of the Problem.' This should be written above the statements as indicated:

"Assignment of the Problem

"a. Letter carefully on the back of a piece of white or Manila paper or cardboard, exactly nine inches by twelve inches (1) your name in full, (2) your age on your last birthday, (3) the name or number of your school, (4) the grade in which you are working, and (5) the date.

"b. On the front side of the paper make a drawing or painting in color to show (1) a boy running, (2) a house, (3) a tree, and (4) a rabbit, to illustrate the following: *The boy was running toward the house by the tree when a rabbit appeared.*

This work is to be done in school, in the presence of the teacher who assigns the problem, and without receiving help from anyone.

"2. Cover the assignment so it cannot be seen by the pupils.

"3. Explain briefly that an assignment in the form of written directions is about to be given the class.

"4. Expose the assignment by uncovering it.

"5. Explain where paper and other needed materials are to be found.

"6. See that all pupils are furnished with the materials necessary.

THERE WAS THE DRAWING MADE BY A PROSPECTIVE AVIATOR, IN WHICH THE SCENE IS REPRESENTED AS VIEWED FROM THE AIR. *Illustration of Assigned Theme, Executed in Pencil and Hardpressed Colored Crayons, by a Junior High School Boy, Baltimore, Maryland, Public Schools.*



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"7. When ten minutes have elapsed inform pupils that the time allowed for lettering has transpired.

"8. Allow entire double period (90 minutes) for completion of the assignment.

"We should like to receive the drawings at the office of the Director of Art Education, Room 252, 3 East 25th Street, not later than Saturday, May 4. The drawings may be sent to the Administration Building by the school janitor."

Drawings were subsequently turned in for 3,315 pupils of 9A grade.

EXAMINING AND SCORING THE DRAWINGS

An examination of the drawings made by the 3,315 pupils of 9A grade was subsequently carried forward under the direction of Walter H. Klar.¹ From the entire collection of drawings, those that did not contain the four prescribed elements (boy, house, tree, rabbit) or were unfinished were rejected, leaving approximately 1,800 drawings to be examined further.

The object of Klar's study was to discover, if possible, whether there might be some general prevailing characteristic or tendency among the drawings. The first step toward a solution came when it was discovered that many of the drawings had evidently been composed through the simple and practical method of placing each one of the four required objects on a straight horizontal line. Out of 500 drawings selected at random there were 26 or 5.2 per cent composed in this simple and direct manner. This characteristic had also occurred frequently in the incompleting drawings.

¹ Klar, Walter H., "Developing a Scoring Device for Rating Pupils' Pictorial Compositions," *Baltimore Bulletin of Education*, Vol. 14, No. 2, June, 1936, pp. 42-46.

A further examination of the drawings revealed the fact that many pupils had varied their arrangement from that of the straight line order to the use of a curve for the base line. When a number of such drawings were studied intensively the objects in them appeared as so many thoughts or ideas arranged in 1-2-3-4 order, sentencelike. While making these drawings, the children seem to have said to themselves, "I must draw a house, then a boy, then a rabbit, then a tree. The way to do this is first draw a line, and then put the required objects in order on the line." In not over one case in a hundred, however, were the results of the 1-2-3-4 order drawings such as could be termed artistic.

Of the 500 cases referred to, 417 or 83 per cent wholly or partially followed the straight line or the curved line order of composition. In these drawings there appeared no path. When the compositions were studied again to find out just how frequently the path in any form had been introduced, it was found to constitute a common element in a large proportion of the drawings. The inclusion of a path was seen to be a step in advance over the line-order pattern (although several splendid compositions contained none) because (1) its use was an evidence of exceeding the prescribed requirements; (2) it could be employed either decoratively or illustratively; (3) it was evidence of the pupil's use of imagination. The path seems to have been included in the compositions because most houses require one, or because the boy would be running toward the house on one. Thus, the path indicated a logical piece of thinking. The number of drawings with a path, as compared with the number of drawings without one but composed on the line-order pattern seemed, therefore, to constitute a distinct class of compositions, another step higher in a developmental scale.

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It was further observed that where a path had been included the quality of drawing tended to be better, also, and the entire composition to become correspondingly richer in subject-matter content. For example, there might be two paths, two or more houses, two trees or a row of trees, shrubbery, flower beds, a fence, distant trees, and one or more mountain tops. These and other objects not present in either of the first two classes of drawings were all found to be used with ease in some of the more elaborate compositions. There also appeared to be a corresponding improvement in the color treatment. Incidentally, the path was found to be present also in each of the 15 highest rated drawings used in the preliminary study.

In fully 30 per cent of the drawings containing a path, the ground area had been made to appear as a vertical plane, with the horizon either a straight or a curved line, without any apparent attempt to suggest distance. As this was the largest of the three groups thus far isolated, it was assumed that these drawings typified what might be called moderate ability, in contrast with the lower stage exemplified in the line-order compositions.

An examination of the ground area in several hundred drawings revealed that, due either to purposeful or accidental handling of the medium, the ground in many instances seemed to lie as a flat or inclined plane. Some drawings were found where the upper edge of the ground area had been softened, as though leading into the sky, while in others the lower part of the ground area had been strengthened, to indicate that it was nearer to the observer. There were still

ASSIGNED THEME: THE BOY WAS RUNNING TOWARD THE HOUSE BY THE TREE WHEN A RABBIT APPEARED. *Illustration of Theme, Executed in Transparent Water Color, by a Senior High School Boy, Baltimore Public Schools.*



other compositions in which was apparent an effort to represent distant objects as seen across a horizontal ground area.

The opinion was finally reached that, whether desirable or not as an element in composition, a working use of what is generally referred to as perspective affords the pupil a larger range of area in which to work, for the use of a third dimension, or distance into the picture, provides him with a space in which he can put any number of objects. In the drawings in which distance had thus been developed, there again seemed to be an added quality of richness of ideas. Many of these drawings contained variation in the treatment of windows, roof, porch, steps, foundation, brickwork; details, such as drainpipes, gutters, door numbers, letter boxes, and occasionally an electric light or articles of garden furniture in the yard.

The drawings with a large number of ideas illustrated, generally seemed to be of a correspondingly higher technical quality. Such drawings must obviously have been made by children who had acquired an extensive vocabulary of graphic forms. It was observed, moreover, that the drawings of considerable intellectual content were usually finished and that they must, therefore, have been drawn more rapidly.

GRADUATED STAGES OF COMPOSITION (See Illustration on page 299)

The examination of drawings up to this point left little doubt that there did exist a progressive gradation in the individual's ability to compose pictures—one capable of being described according to fairly definite degrees, which were summarized as follows:

1. *Casual Stage.* The tree, house, boy, and rabbit are suggested with sufficient accuracy to be recognizable, but are not arranged in an orderly way within the given area.

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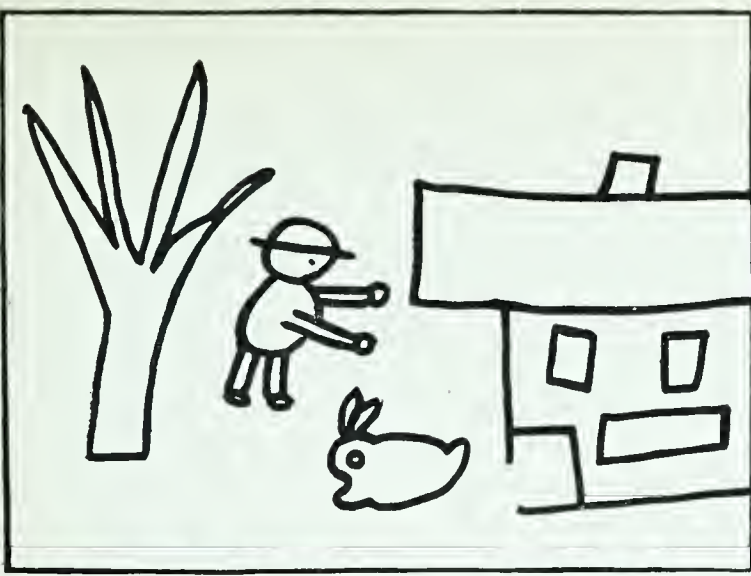
2. *Practical Stage.* The tree, house, boy, and rabbit are suggested with sufficient accuracy to be recognizable, and the base of each figure is on a straight or curved line, often near or exactly on the lower margin of the composition. The series of objects resembles a pictorial sentence, usually without artistic significance.

3. *Logical Two-dimensional Stage.* The ground area through which a path extends is treated as though in profile. Typically, the ground line is about halfway up from the lower edge of the composition; the horizon line is straight, or nearly so. In its lowest form, the path is a straight line or lines; in its higher forms, it curves. The composition is treated more as if in two dimensions than as if in three. The product is often without artistic significance.

4. *Logical Three-dimensional Stage.* The path serves the purpose of uniting forms within the area as, for example, the boy and the rabbit with the house, and also of leading away and into the distance. Middle-distant and far-distant hills or mountains are introduced. There seems to be a conscious plan to manipulate form in space. Distance is accounted for through a reduction in the size of objects and through a corresponding change in color. The product is logical and story telling, although it may be without much artistic significance.

5. *Facile Stage.* The forms are manipulated at will. The relationship between objects in either two- or three-dimensional areas approaches the standards of the adult artist. If space is filled and path or distance

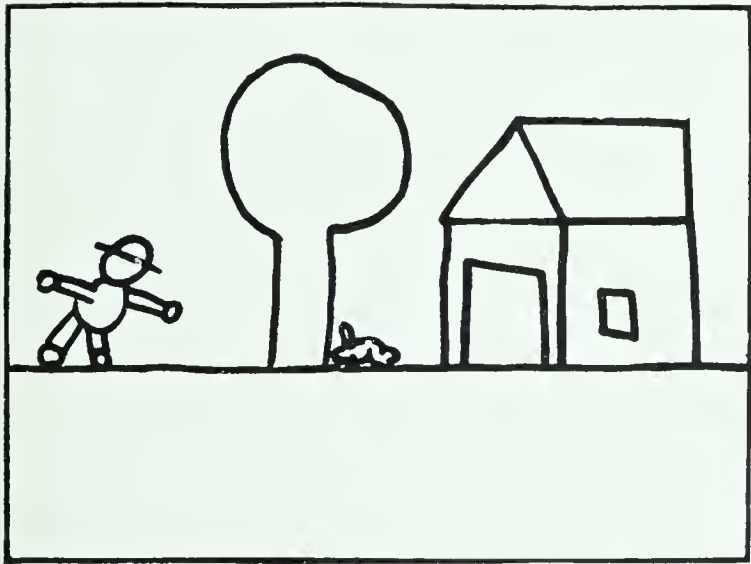
SCORING DEVICE SHOWING FIVE CHARACTERISTIC
STAGES OF DEVELOPMENT.



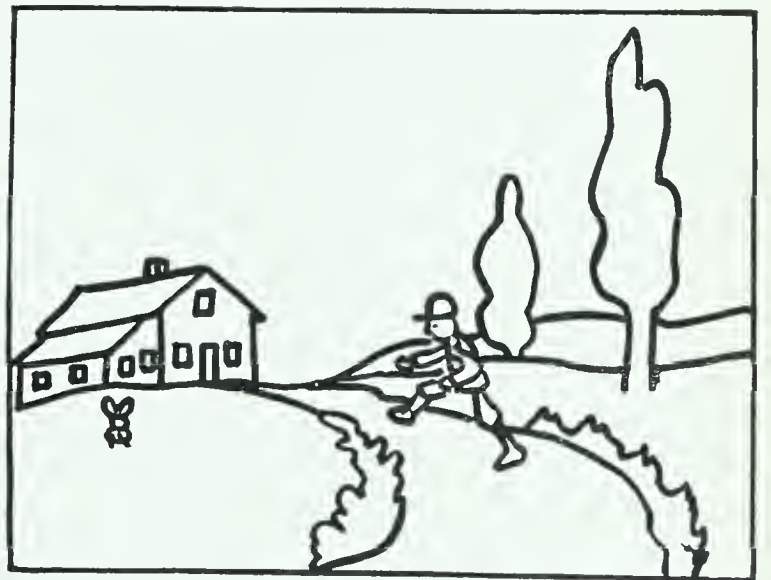
1. *Casual Stage*.—The tree, house, boy, and rabbit are suggested with sufficient accuracy to be recognizable but are not arranged in an orderly manner within the given area.



3. *Logical Two Dimensional Stage*.—The ground area through which a path extends is treated as though in profile. The composition is treated more as if in two dimensions than three.



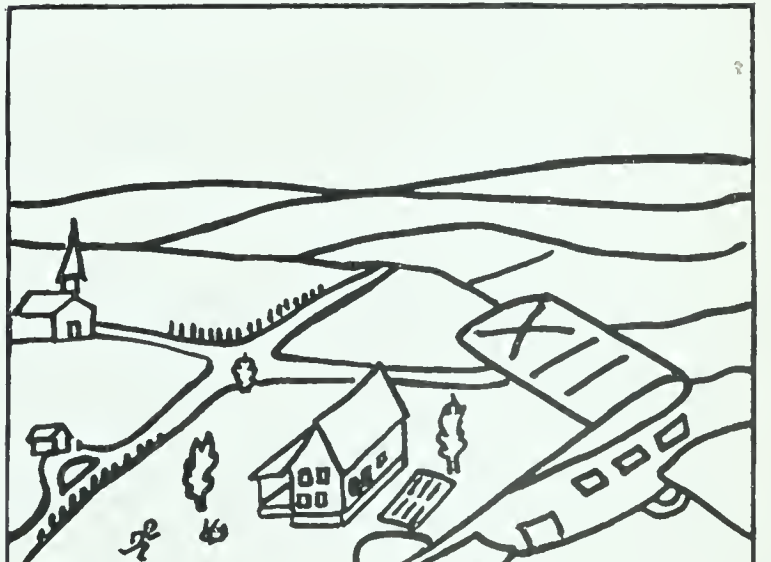
2. *Practical Stage*.—The base of each figure is on a straight line, usually near the lower margin of the composition. The series of objects resembles a pictorial sentence.



4. *Logical Three Dimensional Stage*.—Middle-distant and far-distant hills or mountains are introduced. Distance is accounted for through a reduction in size of objects, and through a corresponding change in color.



2. *Practical Stage*.—The base of each figure is on a curved line, usually near the lower margin of the composition. The series of objects resembles a pictorial sentence.



5. *Facile Stage*.—The relationship between objects approach the standards of the adult artist. There is evidence of direct attempts to produce color harmonies and to exceed the specified requirements.

is used, there is evidence of purposeful planning, and the several forms hold their relative positions correctly. There is often evidence of a direct attempt to produce color harmonies; a marked tendency to exceed the specified requirements, apparent in the use of several trees, which are frequently of varying sizes and kinds, supplementary paths, details of lawn and foundation planting, and variety in the architectural treatment.

The usefulness of a scoring device of this kind will be found in its helpfulness to teachers in evaluating and, therefore, appreciating more fully the creative efforts of children as revealed by their pictorial compositions. The analysis should apply to pictorial compositions in general, for, regardless of the theme chosen, in each will be found the same range of organization from simple to complex, from the vacillating, casual execution up through the succeeding practical and logical phases of development until facility of expression is finally reached. This device for scoring drawings was found to be superior to that used in rating the drawings made by talented pupils reported in the description of the preliminary study, because it considers the range of subject matter or the intellectual and spiritual content involved, as well as the technical or form side, which was taken into account exclusively in the earlier study.

SECURING THE DATA ON PUPILS

General data, art data, and economic and social data were first secured for the 20 pupils who turned in the drawings that ranked highest in the test. The general data were obtained from the school record cards and from the 9A art teachers; the art data, from the art teachers; the economic and social data, from the guidance counselors who interviewed each child individually and turned in written reports of the interviews.

THE DISCOVERY AND EVALUATION OF ART ABILITIES

The general data included the following items: (*a*) sex and intelligence quotients; (*b*) chronological ages; (*c*) mental ages; (*d*) health; (*e*) school average; (*f*) conduct; (*g*) appearance; (*h*) initiative; (*i*) reliability; (*j*) cooperation; (*k*) promptness; (*l*) perseverance; (*m*) hobbies; (*n*) subject preference; (*o*) occupational preference.

The art data included: (*a*) inventiveness; (*b*) skillfulness; (*c*) accurateness; (*d*) art average; (*e*) adapted Kline-Carey Score; (*f*) Klar Grouping Score.

The economic and social data included:¹ (*a*) reared in country or city; (*b*) ugly or attractive environment; (*c*) outside jobs; (*d*) toys and playthings preferred as a child; (*e*) attitude of parents toward creative effort; (*f*) occupation of parents; (*g*) hobbies of parents; (*h*) schooling of parents; (*i*) brothers in and out of school; (*j*) sisters in and out of school; (*k*) private lessons in art; (*l*) art museum and exhibition attendance; (*m*) private lessons in music; (*n*) musical instruments played; (*o*) concert attendance; (*p*) picture-show attendance; (*q*) language spoken at home; (*r*) higher education contemplated; (*s*) contact with art objects; (*t*) advantages of travel; (*u*) the most beautiful things seen.

Similar information was secured for the second group, made up of 20 pupils of intelligence² (I.Q.) equal to those included in the first group, and for the third group, made up of 20 pupils who were ranked lowest in the assigned problem in visual art.

All of the items of general, art, and economic and social data relating to each pupil were now brought together on a single blank. This blank, with the drawing made by the pupil, and notes, cor-

¹ Classification is based on the Sims Socio-economic Score Card. Sims, V. M., *The Measurement of Socio-economic Status*, Public School Publishing Company, Bloomington, Ill., 1928.

² From teachers' records of I.Q. obtained by using the Otis Self-Administering Tests of Mental Ability. Otis, A. S., *Otis Self-Administering Tests of Mental Ability, for Intermediate and Higher Examination*, World Book Company, Yonkers-on-Hudson, N. Y., 1928.

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respondence, and other information relating to the pupil, were all placed together in a folder and filed under the name and case number of the individual.

SUMMARY OF FINDINGS

Some of the items of information—such as appearance, and attitude of parents—secured in connection with the investigation were eliminated from the final report after they were found to have no special bearing on the major problem. The findings embrace three classifications: Group I, which includes those children who were ranked highest in the drawing problem; Group II, which includes those who made poor drawings, although they were of intelligence (I.Q.) equal to the pupils in Group I; and Group III, which includes those who made the poorest drawings.

GENERAL DATA

Sex and Intelligence Quotients. Sixty 9A pupils were involved in the study, 39 girls and 21 boys. Forty of these pupils constitute the 20 ranking highest and 20 ranking low in the assigned problem in visual art. There was also a third group made up of 20 pupils who ranked lowest in the assigned problem. Each of the individuals in the high-ranking group was paired on the basis of I.Q. with an individual in the low ranking group. In each of the groups there were a few more girls than boys. With the exception of one girl in the third group, all the pupils included in the study were of normal intelligence or above.

The average I.Q. of the paired groups was 105.5, the median being 108. The average I.Q. of the third group was 103.5, the median being 105.

The artistically superior pupils ranked higher in I.Q. than did the artistically inferior pupils.

Chronological Ages. Of the two groups paired on the basis of I.Q., the individuals in Group I were found to be of slightly greater chronological age than those of Group II. The individuals in Group III were found to be of slightly greater chronological age than those of Group II, but of lesser chronological age than those of Group I.

The average C.A. (chronological age) for Group I was fifteen years and five months; that for Group II, exactly fifteen years. The median C.A. for Group I was fifteen years and five months; for Group II, fourteen years and eleven months. The average C.A. for Group III was fifteen years and two months; the median C.A. for this group, fifteen years and four months.

The chronologically oldest pupils were, therefore, found to be those who had produced the highest ranking drawings.

Mental Ages. The individuals in Group I were found to be of slightly greater mental age than those of Group II, who as a group were, however, nearly one year older mentally than the pupils in Group III, who were the youngest mentally of all.

The average M.A. (mental age) for Group I was exactly seventeen years; that for Group II, sixteen years and six months. The median M.A. for Group I was seventeen years and two months; for Group II, sixteen years and six months. The average M.A. for Group III was fifteen years and seven months; the median M.A. for this group, fifteen years and six months.

The pupils who were older mentally were, therefore, found to be those who had produced the highest ranking drawings.

School Averages. The artistically superior pupils had the highest school averages. The equally intelligent, though less artistic, pupils had the lowest school averages. The school averages of the artistically inferior group were nearer to those of the second group than to those of the first. Similar relationship existed between these pupils when they were given the problem in visual art, although in this case the intervals were greater. Thus, the artistically superior pupils were found to be also the scholastically superior pupils.

Conduct. The artistically superior pupils rated slightly lower in conduct than the equally intelligent pupils who were less artistic, while the pupils who were rated lowest in visual art were found to rate somewhat lower than the other two groups. Thus, the artistically inferior group was found to be also inferior in conduct.

Perseverance. The artistically superior pupils were found to rank highest in perseverance, with the equally intelligent, though less artistic, group ranking almost as high.

The pupils who made the poorest scores in art were found to rank lowest in perseverance.

Hobbies. Drawing was given as the favorite hobby by 25 per cent of the artistically superior pupils, and by but 5 per cent of the equally intelligent though less artistic pupils, and not at all by the pupils who ranked lowest in art.

Creative-activity hobbies were given by 35 per cent of the first group, 20 per cent of the second group, and 10 per cent of the third group.

THE DISCOVERY AND EVALUATION OF ART ABILITIES

The artistically superior children were found to prefer drawing or some other artistically significant activity as a hobby.

School Subject Preferred. Art, which was named as the preferred school subject by 25 per cent of the artistically superior group, was not given as the favorite subject by any pupil not in this group. The next highest ranking school subjects given by pupils in the artistically superior group were English, mathematics, and industrial arts.

Art is often the favorite school subject of artistically superior children; it is seldom, if ever, a favorite subject of the artistically inferior child.

Occupational Preference. One-fourth of the pupils ranking highest in the art problem gave artist as their occupational choice while none of the pupils ranking low in this test expressed that preference. Four of the high-ranking pupils were, however, unable to express an occupational preference. The second ranking occupational choice of the artistically superior group was teaching. It is quite possible that these pupils refer to the teaching of art.

Teaching was also the most popular occupational choice of both of the other groups, four students in each group naming it.

Since so large a proportion of the artistically superior group named teacher as their occupational choice, it would appear that tests in visual art may be of value in picking out not only those pupils who can draw and compose pictures better than the others and who might become artists but also those who are inclined toward entering the occupation of teaching.

Twenty different occupations were named by the 60 pupils included in the study.

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ART DATA

Inventiveness. In the opinion of their art teachers 40 per cent of the artistically superior pupils were regarded as inventive, whereas but 10 per cent of the equally intelligent, though less artistic, group were so reported, and none of the artistically inferior group.

Accurateness. Fifty-five per cent of the artistically superior pupils were reported by their art teachers as accurate, whereas but 20 per cent of the equally intelligent group were so reported, and but 10 per cent of the lowest ranking group.

Art Averages. The highest school art averages were found to have been received by the artistically superior pupils, while the art averages received by the equally intelligent, though less artistic, pupils were found to be considerably lower.

The lowest school art averages of all were found to have been received by the artistically inferior pupils, but these averages were nearer to those received by the second group than to those received by the first group.

This would indicate a high correlation between the school art averages and the scores received in the tests in visual art.

Kline-Carey Test Scores. Although it was easy, by means of the adapted Kline and Carey Measuring Scale, to select the drawings which should rank highest and lowest in the study, it was more difficult to find poor drawings made by pupils of intelligence equal to those who made the best drawings.

When all the drawings had been rated and the scores tabulated, the marked superiority of the artistically superior group over the

group of pupils of equal intelligence was at once apparent. It was surprising, however, to see how closely the scores of the latter group compared with those of the pupils who made the poorest drawings.

This would seem to indicate that individuals of approximately the same general intelligence are capable of making drawings of varying degrees of artistic excellence, the superior group in art being superior because of certain factors peculiar to art ability.

Klar Group Scores. When the drawings had been rated by means of the Klar Scoring Device, it was found that the distribution of ratings conformed approximately with that for the adapted Kline-Carey test, the drawings made by the artistically superior group rating much higher than those made by the other two groups, which were again very close together.

This would indicate a rather high correlation of the adapted Kline-Carey Measuring Scale and the Klar Scoring Device for rating children's pictorial compositions.

ECONOMIC AND SOCIAL DATA

Attractiveness of Home Environment. The artistically superior pupils were found to come largely from suburban homes, from single or detached houses in pleasant quiet neighborhoods, while the equally intelligent, though less artistic, pupils were found to come largely from metropolitan areas where row houses (houses built together for an entire city block) prevail. The artistically inferior pupils were found to come from the metropolitan areas also, but from environments somewhat below those of the other two groups.

In the main, the artistically superior pupils were found to come from the most attractive homes.

Toys Preferred as a Child. Although dolls were preferred by nearly half of the pupils, this was perhaps to be expected since over half of them were girls. In no instance, however, did a boy mention a doll as a preferred toy.

The favorite toy of the artistically gifted group, next to dolls, was paints, while that of the equally intelligent, though less gifted, group was skates, this toy being the most frequent second choice of the least gifted group also.

Besides paints, the artistically superior pupils included pencils, crayons, building blocks, and modeling clay in the list of preferred toys 13 times—all items that are conducive to creative activities in construction and design. It is significant to note further that these “artistic” toys occur elsewhere but four times, three times in the group of equal intelligence and once in the least gifted group.

It was found that pupils who show a marked preference for such toys as pencils, crayons, and modeling clay are likely to be artistically superior children.

Occupation of Parents. To be a stone carver, an acoustical engineer, or a carpenter one must be able to conceive of a product in advance, to design or actually to work with materials of construction. Consequently, it was to be expected that the list of occupations of the fathers of the artistically superior pupils would contain a greater number of such vocations than the lists for the fathers of pupils in the other two groups.

The fathers of the equally intelligent, though less artistic, group were found to engage for the most part in occupations which do not relate so closely to design and construction. That the occupations of

the fathers of this group are more closely related to those of the third than of the first group is evidenced by the fact that the second and third groups have the vocations of tailor, grocer, and merchant in common.

Whereas but one of the mothers of pupils in each of the first two groups was found to be gainfully employed, 35 per cent of the mothers of the third group were found to be so employed, largely at occupations that are domestic in character.

Hobbies of Parents. Although the parents of all three groups of pupils had many hobbies, such as reading, in common, it was found that the list of hobbies of the parents of the artistically superior group contained such creative-activity items as the following: improves home, designs boats, draws, sews, paints.

Twenty-seven per cent of parents of children in the first group named some form of creative activity as their hobby, 10 per cent of the second group, and 20 per cent of the third group.

It is significant that but 12 per cent of the parents of artistically superior pupils were reported as having no hobby at all, while 25 per cent of the second group and 35 per cent of the third group were so reported.

Schooling of Parents. All the parents of the artistically superior pupils had attended school, whereas one or more of the parents of pupils in the other two groups had never been to school. Moreover, the schooling received by the parents of children in the first group was found to have been of a higher order and of a kind more conducive to the promotion of art interests on the part of their children. A mother of one of the artistically superior pupils had graduated from an art

school. Forty per cent of these parents had graduated from high school and 10 per cent from college.

Brothers and Sisters. The artistically superior pupils were found to come from the smallest families, three of them being each the only child of the parents. The pupils of equal general intelligence, though less gifted in art, came from larger families, while the artistically inferior pupils came from the largest families of all. In each of the second and third groups there was but one case of an only child.

The paired groups of equally intelligent pupils are much nearer together in respect to the number of brothers and sisters in the family, the average total number of children in the families for these groups combined being 42, as compared with 63 for the artistically inferior group.

Private Lessons in Art and Music. Thirty per cent of the artistically superior pupils were reported as having had private lessons in art, while but 5 per cent of the pupils of equal intelligence were so reported, and the artistically inferior group reported no private art lessons at all.

Forty per cent of the first group, 35 per cent of the second group, and 50 per cent of the third group were reported as having had private lessons in music.

Exhibition and Concert Attendance. Eighty per cent of the artistically superior pupils were reported to frequent art exhibitions, whereas but 65 per cent of the equally intelligent, though less artistic, pupils and 55 per cent of the artistically inferior pupils were so reported.

Attendance at concerts was found to be less frequent for all groups than attendance at exhibitions. Thirty per cent of the artisti-

cally inferior pupils were reported as attending concerts, while 25 per cent of each of the other groups were so reported. An inverse ratio for groups I and III was also noted in the two other instances where music was involved.

Musical Instruments Played. Twenty-five per cent of the artistically superior pupils were reported as being able to play musical instruments, while 40 per cent of the pupils of equal intelligence and 50 per cent of the artistically inferior group were so reported.

Picture-show Attendance. Over 40 per cent of all pupils included in the study were found to attend motion-picture shows on the average of a little oftener than once a week. The artistically inferior group of pupils attend somewhat less often than do the other two groups. Two pupils from the first and third groups and one pupil from the second group do not attend at all.

This does not seem to be especially significant.

Language Spoken at Home. Whereas English was the only language spoken in all but 15 per cent of the homes of the artistically superior group, and in all but 20 per cent of the homes of the pupils of equal intelligence who ranked low in the problem in visual art, a language other than English was spoken in the homes of 50 per cent of the pupils ranking lowest in the test. In spite of this, however, 35 per cent of the lowest ranking pupils in the art problem gave English as their favorite school subject.

In general, the children from the English-speaking homes made the best showing in the art problem.

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Higher Education Contemplated. Thirty-five per cent of the artistically superior pupils contemplated entrance to an art school, while art school was not given as an educational objective by any other pupils included in the study. Since most art schools include teacher training in art, it is quite possible that some of these pupils look forward to art teaching as a career. Ten per cent of the artistically superior pupils give college as their educational objective.

It is interesting to note that 25 per cent of the pupils in the second and third groups give college as their objective, while 10 per cent in these groups give teachers college as their objective.

The Most Beautiful Things Ever Seen. The artistically superior group not only included in the list of most beautiful things seen more art objects, as opposed to natural objects, than did either of the other two groups, but these pupils were at the same time more imaginative and much more specific and articulate in expressing their opinions than were the members of the other two groups. In these respects, the equally intelligent pupils who made poor drawings ranked slightly lower than did the pupils who made the poorest drawings.

This is in accord with the conclusions of Newcomb who, in connection with her study of the growth of appreciation of beauty, was able to formulate five stages of progress, each characterized by increased ability in defining elements of beauty such as color, glitter, and movement.¹

CONCLUSIONS

Intelligent people do not always appreciate beauty. It is interesting to note, however, that the girl with an I.Q. of 122, who

¹ Newcomb, Edith, "A Tentative Scale for Measuring the Growth of the Appreciation of Beauty in School Children," *Forum of Education*, June, 1934, p. 128.

mentioned “a cobweb with dew on it in the sun,” seems to have been able to interpret nature artistically even in the medium of words. The equally intelligent girl with whom she was paired in the study complacently mentioned “pictures” as the most beautiful things she had ever seen.

The artistically superior children were found to prefer artistically significant toys, and to prefer beauty in art to beauty in nature; were regarded by their art teachers as more persevering, accurate, and inventive than the other pupils. Art is their favorite subject and they were found to be superior not only in it but also in general scholarship. They have higher I.Qs. than the less gifted pupils, are more mature, attend exhibitions and concerts more frequently, and have more often received special art instruction outside of the public schools.

The education of the parents of these children has been not only more extensive but also of a higher order, in some instances including art courses. A larger proportion of these parents practice hobbies and engage in occupations that are artistically significant.

The artistically superior children were found to come from the smallest families, where English is the only language spoken, from neighborhoods that are the most beautiful in appearance; to engage in hobbies that are artistically significant, and to contemplate higher training to fit them for work as artists or teachers.

QUESTIONS FOR DISCUSSION

1. What is the purpose of the Kline-Carey Measuring Scale for Free-hand Drawing? By what drawing scale was it preceded?
2. What did the Kline-Carey Scale contribute to the study described in this chapter?

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3. How was the problem in visual art assigned to the ninth-grade pupils who were selected for the preliminary examination? How were they selected?
4. What is your opinion of the score card used in the preliminary study of talented children? How could it have been improved?
5. To what conclusions did the examination of children's drawings ultimately lead?
6. Describe the graduated stages of composition as discovered by Klar.
7. What kinds of data were secured for the boys and girls included in the major study? What method of grouping was employed?
8. What relationship between general intelligence and intelligence in art did the major study indicate? Between maturity and art ability? Between the school averages and the art averages?
9. Of what significance in the study were the economic and social findings?
10. Of what value should the study be to the person who would guide boys and girls into suitable advanced courses in art or into art occupations?
11. What are some of the outstanding characteristics of children talented in art?

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Chapter X

Books on the Arts

FOR years there has been an unfilled need for short, popular, and authoritative reading lists on the arts, yet there is no subject which more richly repays reading and study or in which there is a more active interest at the present time. In response to this growing demand, the Enoch Pratt Library of Baltimore, Maryland, has prepared under a grant from the Carnegie Corporation, a series of annotated booklists on art subjects.

The method of compiling these lists deserves explanation. After "candidate" titles had been assembled and book notes and an introductory paragraph written, each list was mimeographed and sent out over the country to experts in the subject and to art librarians who are familiar with the books from daily use. In the light of the criticism of these collaborators, the lists were given a thorough revision before being printed. Thus, they assumed an authoritative character which adds greatly to their value as buying lists.

Each list constitutes an introduction to a particular field, mentioning first the more general and popular books and progressing from these to the more specialized titles. The lists are divided almost equally between the history and appreciation of art and the specific techniques, such as pencil drawing. The accompanying list of books on the arts, with annotations, is made up of excerpts from the following series of leaflets. Publisher, paging, date, and price are given for

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those who wish a buying list. The Enoch Pratt Library, Baltimore, Maryland, will send on receipt of \$1.25 (which includes postage), a complete sample set of the 50 lists now in print and will quote prices on the lists in quantity, if desired. Lists are as follows:

BOOK LISTS ON THE ARTS

(For convenience in ordering, the lists may be referred to by number only)

- | | |
|--|------------------------------------|
| 1. Buried History; a List of Books on Archaeology | 25. Paul Gauguin |
| 2. Chinese Art | 26. The Symphony Orchestra |
| 3. Persian Art | 27. Interior Decoration |
| 4. Greek and Roman Art | 28. Pen-and-ink Drawing |
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BOOKS ON THE ARTS

ART IN GENERAL

ART OF THE ANCIENT AMERICANS

The only written records of pre-Columbian America are those contained in the few codices made by natives before the coming of the Spaniards, in the literary output of the first years of the Spanish occupation, and in the dated stone carvings found all over Middle America. Archaeologists and other students of those records have, however, uncovered enough data to give a fair picture of these early people. Their history turns out to be even more interesting than that of many other old civilizations brought to light by the spade.

Why is it that we know the details of ancient Greek and Egyptian life, but do not study the antiquities of our own hemisphere? We have our Palenque, our Cuzco, our Mesa Verde, our Chichen Itza. We have sculpture, pottery, jewelry, and textiles to compare with any. The ancient Americans had an accurate knowledge of astronomy, an advanced agriculture, and a social system that amazed the invading Spaniards. In a word, their history was distinguished and dramatic and should be better known.

ANCIENT AMERICANS: THE ARCHAEOLOGICAL STORY OF TWO CONTINENTS

E. C. DAVIS

311 pp. 1931. Henry Holt & Company, Inc. New York. \$3.50

If ordinarily Americans have no conception of the vast and fascinating history of this hemisphere before the hordes of Europeans arrived to exploit their New World, such a short but comprehensive story as this of the pre-Columbian era should awaken them to the possibilities of a neglected field. These stories of the Mayas, the Aztecs, and the Incas make the history of our own continent every bit as interesting and as important as the early days of other and better known lands.

THE AMERICAN INDIAN

CLARK WISSLER

474 pp. 2d ed. 1922. Oxford University Press. New York. \$3.50

A good comprehensive summary of anthropological research in both North and South America. The whole culture of the Indians is analyzed and classified,

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beginning with their physical and social traits, and including their arts, mythology, and linguistics. It is interesting to know that 50 Indian languages are still spoken in the United States and Canada, 29 in Mexico and Central America, and 24 in South America.

The Museum of the American Indian, Heye Foundation in New York, occasionally issues books and leaflets about various arts and crafts, such as *The Wood-carver's Art in Ancient Mexico* (120 pp., 1925, \$5); *The Goldsmith's Art in Ancient Mexico* (264 pp., 1920, \$3.25) and *Jade in British Columbia and Alaska* (53 pp., 1923, \$5).

ARTISTS AND CRAFTSMEN OF ANCIENT CENTRAL AMERICA

G. C. VAILLANT

102 pp. 1935. American Museum of Natural History. New York. \$0.50

These seven articles, reprinted from The American Museum's monthly magazine *Natural History*, are intended to provide examples of the extraordinary range of Central American art forms. Too often reproductions are hidden in expensive and technical scientific reports. This booklet, however, presents photographs and drawings of the best known examples of pre-Columbian art.

ART IN AMERICA

Unremitting labor was the lot of those who colonized America and under such conditions it seems paradoxical that painting should be one of the many crafts considered essential and transplanted to the new continent. Early portraiture imitated the established European preference for uniform elegance and dignity. With Copley there is the first manifestation of that authentic strain of realism which characterizes America in painting, as in life. Early in the eighteenth century the exodus to the studios in London, Düsseldorf, Munich, and Paris began. By the latter part of the nineteenth century, painting no longer reflected the strength and forcefulness of the earlier school or the succeeding gentility, but had become openly vulgar. It was, according to Virgil Barker in his Whitney Museum pamphlet, *A Critical Introduction to American Painting*, one of two things: "What was copied by good little girls in boarding school or what was ad-

mired by bold, bad men in barrooms." It was inevitable that the best work of the period would be done by those painting in isolation from a community which felt no need for them. Two themes recur throughout the history of American painting: it is a record of successive importations of European techniques, a factor not to be deprecated if the artist does not elevate technique to aesthetic supremacy but retains his capacity for fresh experience; and, finally, a record of our own affairs and our mentality.

ART IN AMERICA

Edited by HOLGER CAHILL and A. H. BARR, JR.

162 pp. 1935. Reynal & Hitchcock, Inc., New York. \$3.50

This survey of art from 1600 to the present day is adequately illustrated and has a bibliography covering every phase considered in the text. In addition to painting there are sections on sculpture, architecture, stage design, photography, and the motion picture.

THE HISTORY OF AMERICAN PAINTING

SAMUEL ISHAM

608 pp. New ed. 1936. The Macmillan Company. New York. \$2.39

First published in 1905, this restrained and sane estimate of American painting has established a place for itself among the standard art books. In 1927 a new edition appeared with supplemental chapters by Royal Cortissoz. Isham correlated the development of painting with that of the country and divided it roughly into three sections: Colonial, Provincial, and Cosmopolitan. There are over 150 well-chosen illustrations and an excellent bibliography.

MEXICAN ART TODAY

In common with other agricultural peoples, Mexicans take pride in making beautiful things and making them well. The design and decoration of articles for use or ornament show how imaginative and cheerful the craftsmen are. Through the custom of decorating walls, Mexico excels in mural painting. The new painting is generally marked with realism; largeness and a monumental quality are two striking characteristics. Its balance, its brilliant yet harmonious

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colors, are intrinsically a product of Indian influence. This influence has been increasingly evident since the Revolution, which marked a return to pride in native traditions and work.

IDOLS BEHIND ALTARS

ANITA BRENNER

359 pp. 1929. Harcourt, Brace & Company, Inc. New York. \$3

The short, vigorous life of the Syndicate of Painters and Sculptors; the painters Siqueiros, Orozco, Rivera, Goitia, Charlot, and others figure in this animated history of art in Mexico.

CONTEMPORARY MEXICAN ARTISTS

AGUSTÍN VELÁZQUEZ CHÁVEZ

304 pp. 1937. Covici, Friede, Inc. New York. \$2.75

In a brief history of the rise of the present school of Mexican art, the author accounts for the strong nationalistic feeling which pervades most of its work. Biographical sketches are given of outstanding native Mexican artists, and several works by each are reproduced.

MADE IN MEXICO

S. C. SMITH

81 pp. 1930. Alfred A. Knopf, Inc. New York. \$2

An excellent book for children about arts and crafts in the Mexican's everyday life.

CHINESE ART

The gulf which separates the Western reader from Chinese culture is indeed great. For centuries Occident and Orient have cultivated two different sets of aesthetic values. Where Western art has been largely preoccupied with the material aspects of life, that of the East has striven to catch its elusive spirit. China, in particular, has never broken with the primitive beginnings, and her art is still characterized by an absence of scientific curiosity and an all-embracing sympathy with every human thing. Man has been conceived of as harmonizing with the universe, rather than as dominating it. It is not surprising that her artists have excelled in the delineation of landscapes and in exquisite small paintings of birds and flowers.

BOOKS ON THE ARTS

It is only within the last century that the real achievements of Chinese art have been revealed. European collectors of a few hundred years ago, engaged in assembling "chinoiseries," missed its point completely and fastened on its more trivial manifestations. But with the enlightening discoveries of the archaeologists, with new translations of Chinese texts, with the advance of criticism and the growth of Oriental collections in the West, the history of Chinese art is being largely rewritten. The great International Exhibition of Chinese Art held in London during the winter of 1935-1936 demonstrated its popular appeal and gave a new impetus to the study of it in all the Western world.

CHINA MAGNIFICENT

MRS. D. O. CARTER

225 pp. 1935. Reynal & Hitchcock, Inc. New York. \$4

Five thousand years of Chinese art are condensed into an attractive little volume, many of the illustrations being of objects in American collections. The book is divided into three parts: "The Age of Magic and Ritual," "The Age of Faith and Splendor," and "The Age of Artisans and Traders." Of particular interest is the chapter on the Eurasian "animal style."

CHINA

RENÉ GROUSSET

380 pp. 1933. Alfred A. Knopf, Inc. New York. \$5

One of a series of four volumes on the civilizations of the East, this book by the Director of the Musée Cernuschi is one of the best interpretive histories of Chinese art. Based on sound scholarship and an understanding of the Oriental mind, it is rather more difficult reading than the preceding book.

THE ROMANCE OF CHINESE ART

THE ENCYCLOPAEDIA BRITANNICA

192 pp. 1936. Doubleday, Doran & Company, Inc. New York. \$1.98

A selection of articles from the fourteenth edition of *The Encyclopaedia Britannica*, including, in addition to the more frequently discussed aspects of Chinese art, such subjects as jewelry, screens, enamels, ivory, lacquer, and brass ornamental work.

PERSIAN ART

The Western reader who would really understand Oriental art must temporarily put aside his Western canons of art. The arts of Persia are based upon decorative design, characterized by a refinement and splendor and an exquisite sense of the fitness of the design to the shape and the material. The concentration is upon pattern and line rather than upon naturalistic representation. There is a logical pattern adorned with superb color, for the Persians are masters of color. Even the characters of the alphabet have beauty and rhythm of line and are used for decorative purposes.

Interest in Persian art has grown greatly during the last few years. More people are realizing that it is an art worthy of profound study and that Persia has contributed a large share to the culture of the world.

The Persians were the most artistically gifted of all the races under Islamic rule in the Near East. Their art has shown an amazingly persistent vitality through the ages, in spite of repeated conquest, dreadful devastations, and foreign rule. Beautiful things have been made in Persia since ancient times. At Istakhr, near Persepolis, Dr. Herzfeld recently unearthed some beautifully painted pottery which he judged to be about 6,000 years old. The rich and splendid costumes of the Persians astonished the Greeks, and Horace speaks of their refined luxuries. In his notes on Persia, Marco Polo mentions the numerous artisans in the cities who manufacture a variety of silk and gold stuffs.

AN INTRODUCTION TO PERSIAN ART SINCE THE SEVENTH CENTURY A.D.

A. U. POPE

256 pp. 1931. Charles Scribner's Sons. New York. \$4

A very readable and enthusiastic introduction by the Director of the American Institute for Persian Art and Archaeology. After the historical summary, he

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proceeds to architecture and its ornamentation, ceramics, painting, calligraphy, rugs, textiles, metalwork, other arts, and gardens. Final chapters discuss the formative factors in Persian art and the present state of the arts in Persia. The Western reader, often puzzled by an art based upon decorative design, is led to an appreciation of its aesthetics and history.

A HANDBOOK OF MOHAMMEDAN DECORATIVE ARTS

M. S. DIMAND

287 pp. 1930. The Metropolitan Museum of Art. New York. \$2.50; paper \$2

The first general history of Islamic decorative arts in English. Ornament, painting, calligraphy, bookbinding, sculpture, woodwork, ivory, metalwork, ceramics, glass and crystal, textiles, and rugs are the arts included, illustrated with numerous reproductions of museum pieces. Only architecture is omitted. A great wealth of information in compact, convenient form.

EGYPTIAN ART

“Summing up the character of Egyptian art in a word, we might say that it represents, above all things, the idea of duration. Nature has decreed that all things should persist in Egypt, from the imperishable granite of her monuments to the most fragile objects of wood and stuff, preserved by the dryness of her climate. But the Egyptian himself was in love with the idea of duration. He built gigantic tombs like the Pyramids, impervious to the action of long ages, and temples with columns massive and manifold, and sloping walls like bulwarks.

“He embalmed his dead for eternity, placing beside them in the tomb statuettes of rare material, to serve them as companions; he carved and painted on the walls of tombs and temples historic, religious, and domestic scenes, destined to perpetuate the memory of the history of the gods, of the mighty deeds of kings, of the ritual and familiar life of his day.” Salomon Reinach, the great French art historian, thus interprets that feeling of dignity and serenity which is so marked a characteristic of Egyptian art.

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The best of all guides to a knowledge of Egyptian art and craftsmanship, as to all art, is to see the things themselves, perhaps in a museum, or, if that is impossible, to see the best reproductions of them which can be procured.

ART IN EGYPT

SIR G. C. C. MASPERO

314 pp. 1930. Charles Scribner's Sons. New York. \$3

An excellent handbook with 565 small illustrations arranged chronologically, with running commentary of notes emphasizing the differences between various periods and schools. The treatment of architecture is unusually full. One of the *Ars Una* series.

MANUAL OF EGYPTIAN ARCHÆOLOGY

SIR G. C. C. MASPERO

385 pp. 6th rev. ed. 1926. G. P. Putnam's Sons. New York. \$4

In 1887 when this manual was first published in English, it was described as a "picturesque, vivacious, and highly original volume, as delightful as if it were not learned, and as instructive as if it were dull." It still seems so today. The work of the ancient Egyptians in architecture, tomb-making, painting, sculpture, and industrial arts is discussed, and it is illustrated by 342 small engravings and photographs.

THE ART OF ANCIENT EGYPT

340 plates. 1936. Oxford University Press. New York. \$2.50

One of the Phaidon publications remarkable for the quality of their illustrations and for their inexpensiveness.

THE ART OF GREECE AND ROME

"If you look at a Greek statue or bas-relief, or if you read an average piece of Aristotle, you will very likely at first feel bored. Why? Because it is all so normal and truthful; so singularly free from exaggeration, paradox, violent emphasis; so destitute of those fascinating by-forms of insanity which appeal to some similar faint element of insanity in ourselves." So Gilbert Murray, one of the great classicists of our time, wrote some years ago when we were, perhaps,

less insane than we are now. His words point straight to the difficulty and the charm of classic art. The Greeks were the first to develop the thoughts which became fundamental to our way of looking at the world. They were still very keen about the great commonplaces. If we will but remember that these were not commonplaces to them, and that, whether commonplace or not to us, they are still great and greatly expressed, we can experience, through their art, some of the same fresh keenness which they felt.

THE ART OF THE GREEKS

H. B. WALTERS

284 pp. 3d ed. 1934. The Macmillan Company. New York. \$6.50

Each of the major and minor arts of Greece is treated fully. The author was Keeper of Classical Antiquities at the British Museum, and his book is popularly written and well illustrated.

ART IN ANCIENT ROME

MRS. E. S. STRONG

2 vols. 1928. Charles Scribner's Sons. New York. \$5

Understanding and appreciation of Roman art began only some forty years ago, after the history of Greek art had been pretty thoroughly studied. Thanks largely to Mrs. Strong's efforts, we no longer think of Roman art as a degenerate copy of better Greek work; instead, we recognize that Rome made a definite contribution of her own to the history of art. The two volumes (in the *Ars Una* series) contain nearly 600 small illustrations.

THE DAILY LIFE OF THE GREEKS AND ROMANS

THE METROPOLITAN MUSEUM OF ART

143 pp. 5th ed. 1933. The Metropolitan Museum of Art. New York. \$1

It is interesting and important to know how art actually touched the life of the people, how it was used; and it is likewise interesting to learn from art objects many of the details of everyday life. This publication of a great museum is popular and well illustrated.

THE GOTHIC SPIRIT IN ARCHITECTURE AND SCULPTURE

The man of the Middle Ages has been imagined to be a slow-witted creature, semiconscious because he was semicivilized, and

hampered by numerous superstitions forced upon him by the church. Actually, he was intelligent, energetic, and extraordinarily constructive, using to advantage the means that were at his disposal, and laying foundations which influence the structure of society today. The church gave direction to his energies and talents, and relieved him of many difficult problems by imposing order and unity upon the peoples of Europe. That is why medieval art is mainly religious. Religious teachings and history were pictured in carvings of stone, wood, and other materials. The Gothic passion for learning and encyclopedic knowledge was transferred into carvings on cathedrals, to the delight of the people. Another lasting influence on medieval thought came from the East, brought by Crusaders and merchants. Oriental designs undoubtedly helped to quicken the observation of nature, which is a characteristic of Gothic art.

ART AND THE REFORMATION

G. G. COULTON

622 pp. 1928. Oxford University Press. New York. \$6

A full, fascinating, and interesting work containing authoritative material regarding the conditions under which Gothic artists worked. Dr. Coulton quotes extensively from contemporary writings about the medieval artist and his work, as well as from later ones. He holds that medieval art lost its intensely religious character as a natural evolutionary process, rather than as result of the Reformation.

GOTHIC ARCHITECTURE

E. A. BROWNE

125 pp. 2d ed. 1928. The Macmillan Company. New York. \$2

Northern Europe was the source of Gothic architecture. The story of its spread over all Europe is simply told, with emphasis on the architectural characteristics of various countries and of the Gothic style in general. Many of these characteristics are illustrated by the 48 plates of famous buildings, with interesting notes about their history and architecture.

A HANDBOOK OF ENGLISH MEDIEVAL SCULPTURE

ARTHUR GARDNER

392 pp. 1935. The Macmillan Company. New York. \$5

Not only time and weather have done their destructive work on medieval sculpture and architecture in England, but an anti-church Parliament destroyed methodically a great deal of exterior sculpture. Therefore, Mr. Gardner includes small sculptures, effigies, and the decorative work of goldsmiths, ivory workers, and other craftsmen in this book. It is based on a monumental work on the same subject published in collaboration with Professor E. S. Prior 22 years ago. It is, however, entirely rewritten and excellently arranged, with nearly 500 illustrations.

ART OF THE RENAISSANCE
IN ITALY

For many centuries Italy was the fountainhead of civilization in Europe. Young men were sent there to school; older successful men were called there to work. Artists, writers, artisans and experts in all fields went from Italy to other countries carrying their special skills and knowledge to the barbarians.

This was not only because the Catholic church, the great international organization during this period of growing nationalism, had its center in Italy. Nor was it only because the existence of Roman remains and the influx of scholars, driven from Byzantium by the Turks, supplied a direct link between Italy and the classic past. Neither can the whole explanation be found, as some modern students maintain, in the fact that modern banking and capitalism originated in Italy, and that Italy was the world center of commerce and trade. But these three factors, working together, caused a ferment which resulted in a civilization as vivid as any the world has ever seen and in no field were its achievements more lasting than in the arts. Italian Renaissance painting and sculpture are almost as influential today as

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they ever were. Some moderns prefer one school or period of Italian art, some another; each generation reinterprets the whole development in a new sense—but for all the Italian Renaissance keeps its fascination and its power as the source of almost everything, good or bad in art down to our own time.

A SHORT HISTORY OF ITALIAN ART

ADOLFO VENTURI

376 pp. 1926. The Macmillan Company. New York. \$4

Only a learned and profound scholar could tell the whole story of Italian art in less than four hundred pages. Naturally most of the book is devoted to the Renaissance, but, unlike many works dealing solely with that period, Venturi's shows the continuity of Renaissance and medieval art.

AUTOBIOGRAPHY

BENVENUTO CELLINI

Various translations and editions

Cellini was "the first goldsmith of his time, an adequate sculptor, a restless traveler, an indefatigable workman, a Bohemian of the purest water, a turbulent bravo, a courtier and companion of princes. . . . From the pages of this book the genius of the Renaissance, incarnate in a single personality, leans forth and speaks to us."—J. A. Symonds.

ART IN THE EIGHTEENTH CENTURY

Grace, charm, cultivation, restraint—these are some of the qualities we ordinarily attribute to the eighteenth century. And rightly so; yet beneath the very real serenity suggested by these adjectives there are at work in the world tremendous forces, preparing violent upheavals in the arts no less than in society. The charm of the eighteenth century is the charm of perfection, too perfect to last; its grace and cultivation, that of an ancient aristocracy which had outlived its power and was about to collapse. For the industrial revolution was undermining the structure of society. Beginning in England even before the century itself, it found violent expression in the French Revolution, and achieved definite political recognition with the great English Reform

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Bill of 1832. Very interesting it is, in studying eighteenth century art and literature, to see emerge first at one point then at another, more and more frequently as the century progresses, the signs and portents of the great changes that were going on beneath the surface.

Art wore many aspects during this long period, and different ones in different countries. But although there was no single predominating school, there was a certain kinship of spirit between the several schools and the various arts. The books listed below will not give a comprehensive picture of the period, for which the reader would need to consult appropriate portions of many general histories of art. They are selected because they try to define one or another aspect of the eighteenth-century spirit, or because they deal with certain arts peculiarly characteristic of the century.

FRENCH PAINTING AND SCULPTURE OF THE XVIII CENTURY

THE METROPOLITAN MUSEUM OF ART

20 pp. 1935. The Metropolitan Museum of Art. New York. \$1

The record of a very unusual exhibition which contained works borrowed from the most important collections in this country and France. There are 118 illustrations. The painters are reviewed briefly by Harry Wehle, the sculptors by Preston Remington, both of the museum staff.

ENGLISH ART IN THE XVIII CENTURY

C. R. GRUNDY

82 pp. 1928. The Studio Publications, Inc. New York. \$2.50

One of the series *Great Periods in Art*, this book summarizes the artistic achievement of eighteenth-century England in eight chapters covering painting, miniatures, sculpture, engravings, architecture, furniture, metalwork, and ceramics. There are 89 plates well reproduced in black and white.

MODERN PAINTING

One of the great functions of art is to reflect for each generation its own mind and spirit and, in reflecting, help to form and extend it. It expresses, sometimes unconsciously, the basic attitudes and

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feelings of the culture which nourishes it. And when these attitudes and feelings are changing, there are always artists ready to mirror the changing mind and spirit, to seek and discover the new culture arising from the old. Today we seem to be going through a period of rapid change, with much confusion resulting from the abandonment of old standards. People are seeking new certainties, testing new values, forming new attitudes. Art, especially painting, in recent decades has reflected both the uncertainty, and the search for a new certainty. There have been wild experiments in many directions, fierce controversies between the old and the new, and factional strife between the various new schools. Thus, contemporary painting offers a rich field for those who seek to understand the mind of our time, with all its contradictory tendencies, and to foresee its probable goal.

PAINTERS OF THE MODERN MIND

M. C. ALLEN

81 pp. 1929. W. W. Norton & Company, Inc. New York. \$1.25

A readable interpretation for the general reader that is both clear and concise.

A PRIMER OF MODERN ART

SHELDON CHENEY

383 pp. 7th ed.; rev. and enl. 1932. Liveright Publishing Company. New York. \$5

An enthusiastic study by an amateur of all things modern, this is a basic book in its field. In *Expressionism in Art* (415 pp., 1934, Liveright Publishing Company, New York, \$5) the term Expressionism is stretched by Cheney to include all good things in modern or older art which "express" the artist's inner being rather than the world outside him. Both books are stimulating, if somewhat uncritical.

THE MODERN MOVEMENT IN PAINTING

T. W. EARP

48 pp. 1935. The Studio Publications, Inc. New York. \$4.50

A history of the modern movement, cleverly contracted into 48 pages, clearly written, well balanced—this book will be a boon to many who are making their first acquaintance with the subject. There are 16 reproductions in color.

MODERN SCULPTURE

To create form out of a mass of stone, wood, or clay is the object of the sculptor. In working with stone and wood this becomes a process of cutting away and eliminating, with clay, a matter of building up. But the aim is the same—to create simple patterns into formal, harmonious lines.

Many sculptors today feel that the purest unity of form and concept can be achieved only through geometrical compositions. Others adhere to many of the traditional principles of the past and concern themselves with the attainment of formal beauty through less severe arrangements of line and plane. But whether it be a portrayal of the essential character of natural objects or an experiment in the strict geometry of form, contemporary sculpture is vital, significant, and often challenging.

THE MEANING OF MODERN SCULPTURE

R. H. WILENSKI

171 pp. 1932. Frederick A. Stokes Company. New York. \$3

Believing that the prevailing prejudices in regard to modern sculpture impede the comprehension and appreciation of creative contemporary work, Mr. Wilenski, in this provocative study, attempts to prove his theory that the Greeks did not produce the final perfection in sculpture and that in breaking away from classical traditions, the creative modern sculptors are achieving unity of form and vitality through geometric compositions and direct carving. Stimulating but highly controversial.

SOME MODERN SCULPTORS

STANLEY CASSON

119 pp. 1928. Oxford University Press. New York. \$3.50

A general survey of what a few leading sculptors have done in recent years, and an appraisal of the artists whom the author believes to have had the greatest influence on contemporary sculpture. Short comments are given with each of the plates illustrating the works of these artists.

THE NEW ARCHITECTURAL SCULPTURE

W. R. AGARD

90 pp. 1935. Oxford University Press. New York. \$3

A noteworthy discussion of the significant achievements in architectural sculpture during the past twenty years and an analysis of the relation of sculpture to architecture. Includes only that sculpture which has been created for buildings evolved in the contemporary architectural style.

MODERN ARCHITECTURE

Modern architecture is a battlefield. Only recently has this come to be generally so, for most men did not in the past dispute about the "architecture" of their buildings. They simply built them. Today, architects and their employers are perplexed by many problems. The different statements of these problems, above all the widely different solutions, make the books about modern architecture highly interesting reading.

Should the architect's primary aim be to please the eye of the onlooker—or, rather, to suit the convenience of the persons who will use the building? Is architecture something special to be saved up for great public buildings, churches, homes of the rich—or is it the duty of the architect to take all building for his province and to work for the creation of cities and towns, beautiful in their smallest details? Is there a form of decoration inherent in the sensitive use of modern materials and techniques, dependent alone upon proportions, texture, and color? Do the classic buildings which swept the United States after the Chicago World's Fair in 1893 reflect a developing American artistic sense—or merely the vulgarity and pretentiousness of a newly rich aristocracy? Do the newest buildings, in their bareness and simplicity, testify to man's surrender of his humanity to the machine—or to the hope for a new society intelligently organized for work and play?

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Such are some of the problems agitating contemporary architects and critics. They go deeper than matters of style or period, to the fundamental problems of social life, of which architecture is a most revealing manifestation.

THE ENJOYMENT OF ARCHITECTURE

T. F. HAMLIN

348 pp. 1921. Charles Scribner's Sons. New York. \$3

This book tells the neophyte "how to appreciate architecture." Incidentally, it conveys a great deal of interesting information about the history of architecture. It is written always for the person who must take his architecture as he finds it, in the streets of our modern American cities.

THE INTERNATIONAL STYLE; ARCHITECTURE SINCE 1922

H. R. HITCHCOCK and PHILIP JOHNSON

240 pp. 1932. W. W. Norton & Company, Inc. New York. \$5

An analysis of the principles underlying the latest phase of Modernism. The authors distinguish three principles underlying the "International Style": emphasis on volume or space, rather than on solidity; regularity, as opposed to symmetry; and elegance of material, technical perfection, and fine proportions, as opposed to applied ornament. The photographs are excellent.

MODERN BUILDING

W. C. BEHRENDT

241 pp. 1937. Harcourt, Brace & Company, Inc. New York. \$3

This interesting volume is a basic introduction to the understanding of the steps by which modern architecture has reached its present forms.

DESIGN IN MODERN LIFE

To the open eye the manuscript of a fine piece of music, the blueprint of a well-planned house, are in themselves beautiful and satisfying as abstract designs. The same is true of the forms of everyday objects whose excellence is organic and evidenced in outward appearance as well as in function. The economy and stripped practicality of a propeller, the order of the pots and pans on the white wall of a kitchen, hold perhaps more of beauty to eyes not closed by prejudices

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than the treasures in an eighteenth-century salon or in the official museums.

A BROAD VIEW

TECHNICS AND CIVILIZATION

LEWIS MUMFORD

495 pp. 1934. Harcourt, Brace & Company, Inc. New York. \$4.50

History of man as seen through the development of his inventions, "a record of man's achievement in making tools and machines and conquering nature through the medium of modern theoretical and applied science." Mr. Mumford classifies human culture into three phases—the eotechnic or water and wood; the paleotechnic or coal and iron; the neotechnic or electricity and alloy—and he sees visible on the edge of the horizon the advent of the biotechnic phase with its complete integration of the machine with human needs and desires. (A cheaper edition is in preparation.)

ART AND THE MACHINE

SHELDON AND MARTHA CHENEY

307 pp. 1936. Whittlesey House, McGraw-Hill Book Company, Inc. New York.
\$3.75

An admirable survey of industrial design in twentieth-century America showing the emergence of modern design as a union of two streams of influence—abstract art and American engineering.

INDUSTRIAL DESIGN AND THE FUTURE

C. G. HOLME

160 pp. 1934. The Studio Publications, Inc. New York. \$3.50

A questionnaire, answered by manufacturers, architects, advertising agency officials, and professors of design as to the relation of designer to industry, his remuneration, and other cogent subjects, has been summarized to make this survey. Eighty pages of text, 80 pages of illustrations.

HOME FURNISHING AND DECORATING

In furnishing and decorating a home the man or woman of today considers, first of all, comfort and convenience, while bearing in mind the fundamental principles of decorating which must be followed in creating a house in good taste which will express grace and charm as well as the individuality of the owner. A preliminary study of

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such essential elements as unity, line, form, color, balance, emphasis, scale, proportion, and texture helps considerably to lighten the long and arduous task of selecting the furniture and furnishings. It is often amazing to the amateur to find what results may be obtained by such means as clever lighting, the arrangement of furniture, or the use of color, to accentuate the spaciousness of a room.

The International Exposition of Modern Decorative and Industrial Arts held in Paris in 1925 helped to awaken the American people to the trends of Modernism. As a result of experiments by modern designers, glass, metal, and other materials new in decoration are slowly finding their place in our homes. The emphasis of the modern interior decorator is on simplicity, striking color combinations, and the clever use of textures.

WHAT'S NEW IN HOME DECORATING

MRS. W. S. FALES

275 pp. 1936. Dodd, Mead & Company, Inc. New York. \$3

Many readers who are familiar with *A Simple Course in Home Decorating* published in 1923 have been hoping for a new book by Mrs. Fales. *What's New in Home Decorating* is as satisfying as her earlier book. Chatty and readable, with information on practical matters.

REFURBISHING THE HOME

C. G. B. KNAUFF

337 pp. 1938. Whittlesey House, McGraw-Hill Book Company, Inc. New York.
\$2.75

The author advocates a modernized training in the decorative arts and hand training which will prepare the coming generation to serve both the artistic and the practical needs of the home. He deals with each subject separately, as floors, painting walls, upholstery, lighting problems, and period styles.

ELEMENTS OF INTERIOR DECORATION

SHERILL WHITON

808 pp. 1937. J. B. Lippincott Company. Philadelphia. \$3.50

Beginning with prehistoric art and ending with present day, Mr. Whiton's book offers a broad conception of decorative art, embracing not only historical background, but also manners and customs of various peoples in the Western world.

THE INTEGRATED SCHOOL ART PROGRAM

WATER-COLOR PAINTING

In its present form water-color painting is a young art. Paint mixed with water has been used since the time of the Egyptians, but painting with clear water color on paper first became a means of expression in the eighteenth century, when the carefully tinted topographical drawings of the time developed into the free and colorful work of such men as Cozens, Turner, and De Wint. This medium has had marked effects on oil painting, tending to lighten color and encourage a free and more direct use of the brush. Which is the more difficult medium, water color or oil paint, and which is the more distinguished? Artists disagree. An interesting explanation offered for the popularity of the medium in England is that the climate there has aided the water colorist favorably in his use of the paints. Some books are valuable for their far-reaching suggestions and clarification of fundamental principles which underlie good painting. Others give practical directions for the use of technical problems. Both kinds are represented here, as well as those which combine the qualities of each.

THE ART FOR ALL WATER COLOUR SERIES JOHN LITTLEJOHNS

6 vols. 1928. Pitman Publishing Corporation. Each \$0.75

In this series Mr. Littlejohns strikes a happy ratio between his illustrations and text. The illustrations are numerous, admirably simple, and show successive stages of completion. Concise brief directions are given in each book. The easiest is Vol. 3: *Fruit*, and probably the most difficult is Vol. 6: *Mountains and Valleys*. Others are: Vol. 1: *Landscape*; Vol. 2: *Flowers*; Vol. 4: *Trees*; Vol. 5: *Boats and Ships*.

MAKING A WATER-COLOUR G. P. ENNIS

71 pp. 1933. The Studio Publications, Inc. New York. \$4.50

This book is as workmanlike as it is attractive. Concise, clear directions are given about materials and methods. Striking photographs illustrate the author's meaning. Then follow sixteen reproductions in color of fine examples of water-color

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painting, from Thomas Girtin to Isaac Grünewald. A very good way to learn a technique is to study the works of masters such as these. The notes analyzing the technique and characteristics of these paintings undoubtedly will stimulate the reader's interest and power of observation. One of the *How To Do It* series.

MAKING WATERCOLOR BEHAVE

ELIOT O'HARA

96 pp. 1935. Minton, Balch & Company, New York. \$2.75

The spelling and grammar of water-color painting are provided by the author, and he expects the student to produce ideas. This book gives more general information about technique, materials, and outdoor painting than *Making the Brush Behave* and contains a comprehensive discussion of pigments, their permanence, and qualities.

PASTEL PAINTING

There are three schools of method in pastel painting. One advocates rubbing pastel more or less into the paper; another will not tolerate rubbing, but teaches a skillful juxtaposition of colors; the third will permit either of these methods and any other which seems to express best the artist's conception. He who studies pastel painting through the use of books may find himself adopting with enthusiasm the viewpoint of an author who is convinced of the truth of one of these methods. Later, perhaps, he searches for more advice to improve his technique, only to find that the next author believes in a different method. After trying several methods the student will discover which suits him best.

Pastellists achieved a fine style in the eighteenth century, not excelled until the end of the nineteenth, when Degas produced the lovely pastel paintings which his friends compared with butterflies' wings.

THE ART FOR ALL PASTEL SERIES

JOHN LITTLEJOHNS

3 vols. 1930. Pitman Publishing Company, New York. Each \$0.75

Illustrations of successive steps in making a picture, with brief notes. The subjects of the three booklets are: common objects, flowers, landscape (buildings).

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A TREATISE ON PASTEL PAINTING

R. C. NUSE and F. W. WEBER

56 pp. 1936. F. Weber Company. Philadelphia. \$0.75

A very good little manual for the art student. Landscape study and color are treated in greatest detail, but portrait painting, still life, composition, and textures come in for their share of consideration. Some solutions are offered to the troublesome problem of caring for finished pictures.

COLOUR SKETCHING IN CHALK

DONALD MAXWELL

80 pp. 1934. Pitman Publishing Company. New York. \$3

Most people enjoy using color, although they are easily discouraged by the mechanical inconveniences of sketching with water color or oil paints. Sketching with crayons or hard chalk, as Mr. Maxwell points out, requires a minimum of equipment and possesses the charm of novelty. His delightful drawings illustrate many books of travel. All the sketches and suggestions in this book are concerned with landscape drawing, and sketching experience is presupposed.

OIL PAINTING

More than at any previous time, with the possible exception of the Pre-Raphaelites, artists today are experimenting with methods of painters of past centuries, as far as they are known either through modern research or from early writings. Fresco, tempera, wax, and other kinds of painting call to mind certain schools in the history of painting each of which used one of these methods alone. A knowledge of some or all of them has been found desirable by the leading painters of the last half century. Although the use of pigments ground in drying oils was discovered in Italy some time between the ninth and the eleventh century, this medium was not employed exclusively for complete pictures until the seventeenth century. In the intervening centuries, painters experimented with, or used as tried and true methods, combinations of oil and tempera.

In oil painting much depends on the selection and use of materials which are correct from a chemical standpoint. Also their selection

should be made in keeping with the dictates of sound craftsmanship. After that, the artist can use to the best advantage the knowledge, skill, and talent he possesses.

The study of books which describe paintings in terms of the painter, and frequent examination of actual paintings will help the student to share with the painter some of the special enjoyment experienced by those who know how paintings are made.

PAINTING AS A HOBBY

S. D. THACH

102 pp. 1937. Harper & Brothers. New York. \$1.75

Although he reduces instruction in oil painting to its simplest terms, the author includes the essential elements, drawing, color, and composition, with special emphasis on color. His advice concerning materials is very practical, and he makes suggestions for still-life, landscape, and portrait painting.

COMPOSITION

A. W. DOW

128 pp. 19th ed.; rev. and enl. 1938. Doubleday, Doran & Company, Inc. Garden City, New York. \$5.00

The art of composing pictures well is a talent not possessed by all, but it is possible to avoid making a poorly composed picture by applying certain rules of composition and structure. Although this was written in 1899, it remains the outstanding book in its field; the publishers plan to reprint it soon. A series of exercises is presented for the use of students and teachers. The elements of composition are described concisely yet completely, and are well illustrated by drawings, photographs, and colored plates.

THE MATERIALS OF THE ARTIST

MAX DÖRNER

432 pp. 1934. Harcourt, Brace & Company, Inc. New York. \$3.75

Practically an encyclopedia of the technique of painting, this is full of scientific information about composition of pigments, about grounds to work on, brushes, mediums, and methods of applying paint to canvas, wood, brick, stone and Portland cement walls, and other materials. This important, authoritative treatise is the result of much research by the author, who is professor in the Academy of Fine Arts in Munich. His chapters on the techniques of old masters and on methods of restoring old canvases will be useful to others besides painters.

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THE APPRECIATION OF PAINTING

The American painter, Whistler, once became greatly perturbed over an old lady who was pointing out good and bad pictures at an exhibition. "Well," said the old lady, "I may not know anything about art but I certainly know what I like." "A prerogative, Madam, shared by the lower animals," replied the artist.

The phrase of the dauntless old lady has been repeated again and again by many whose aesthetic education has been comparatively neglected. The popular judgment of a painting is most frequently based on its resemblance to nature or its association with a familiar subject. It is difficult to dissociate subject matter from essential art elements (whatever we may consider them to be), and yet it is generally conceded that there must be something which distinguishes a great painting from a good photograph.

No list of books can furnish an easy key to the true secrets of appreciation—secrets that are not always the same for any two readers. It may help, however, to create an unprejudiced attitude toward a subject on which there are many varying opinions, and to emphasize the fact that taste is acquired but slowly.

HOW TO ENJOY PICTURES

JOHN LITTLEJOHNS

81 pp. 1927. The Macmillan Company. New York. \$2.25

An excellent first book for the person who is seeking a simple method for studying the world's masterpieces. Defines the principles of composition: unity, order,

THE SUCCESS OR FAILURE OF THE ART PROGRAM IN A SCHOOL OR A SCHOOL SYSTEM IS DEPENDENT TO A LARGE EXTENT ON THE BOOKS AND ILLUSTRATIVE MATERIAL AVAILABLE FOR READY REFERENCE BY THE PUPILS. *Boys at Work in the Art Library, Baltimore City College (High School for Boys), Baltimore, Maryland.*



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balance, continuity, contrast, rhythm—that quality so clearly heard in music and felt in dancing—repetition, and radiation. The author applies these principles to a few pictures which he has chosen from the great masters, among them Velazquez and Rembrandt, and the near-great Reynolds, Vigée Lebrun, and others, comparing their work and giving reasons why, in his opinion, one is greater than another.

EXPERIENCING PICTURES

R. M. PEARSON

225 pp. 1932. Harcourt, Brace & Company, Inc. New York. \$3.50

A modernist, an artist, and a teacher, Pearson is well known for his activities in the design workshop at the New School for Social Research in New York City. The structural devices—form, line, space, and color—employed by artists to design a painting are presented by Pearson as an approach to the way of “experiencing pictures.” Will require some study on the part of the layman.

PENCIL DRAWING

At once the simplest, cleanest, and cheapest of mediums, the pencil is perhaps the most widely used by students of drawing. Although its rigidity causes it to lack the sensitiveness of the brush, its possibilities in line drawing make it an especially valuable medium for delicate work requiring great accuracy. All who strive toward a mastery of draftsmanship use a pencil constantly. Pencil drawings are often made by way of preparation for pictures which are intended to be reproduced in other forms, such as etchings, engravings, book illustrations, architectural drawings, and drawings for advertisements.

PENCIL SKETCHING

EVELYNE GEEN

85 pp. 1930. Pitman Publishing Company. New York. \$1.75

This is a “hobby book” designed for use by the amateur-beginner who wants to get some fun out of sketching. Written in a very chatty, informal way, it encourages individual expression, whatever the result.

DRAWING IN LEAD PENCIL

F. M. RINES

63 pp. 1929. Bridgman Publishers, Inc. Pelham, N. Y. \$2.50

Instruction in pencil drawing of outdoor scenes accompanied by sketches by the author, who excels in bold effects and rapid sketches. Simpler drawings in full

scale are in Rines' *Pencil Sketches* (15 plates, 1935, Bridgman Publishers, Inc., Pelham, N. Y. \$1).

SKETCHING AND RENDERING IN PENCIL

A. L. GUPTILL

186 pp. 1922. Pencil Points. Reinhold Publishing Corporation. New York. \$5

This is the most comprehensive work on the pencil as a medium in drawing. It is based on lectures prepared by the author when he was instructor at Pratt Institute, and is considerably supplemented by articles which appeared in 17 issues of the *Pencil Points* magazine. The lectures were for classes in general art, architectural design, and interior decoration. The book is copiously illustrated by well-known artists, as well as by the author, with reproductions selected to illustrate some principle of composition or some suggestion for technique given in the text.

PEN-AND-INK DRAWING

Pen-and-ink drawing has two unique advantages over work in other mediums. One is that even the slightest sketch gives an effect of permanence, finality, even of finish; the other is its quality of being easily reproduced. The reproduction is almost identical to the original in appearance. Many a beginner who struggles over pen drawing, at first finding it stiff and uncompromising, may take comfort in the fact that technique, like that in handwriting, naturally becomes the sign of individual sense and feeling. This happy state is reached sooner or later depending on the amount and kind of practice which has been accomplished by the student.

The art of pen-and-ink as we know it began with the outline drawing of architectural forms by a thirteenth-century draftsman. Some of the old masters whose pen-and-ink work will repay study are Pollaiuolo, Botticelli, Leonardo da Vinci, Rubens, Van Dyck. Rembrandt's drawings in pen-and-wash have never been equalled. The work of later artists is reproduced and discussed in the following books.

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HOW TO DRAW IN PEN AND INK

J. P. SALWEY

66 pp. 1932. Bridgman Publishers. Pelham, N. Y. \$2.00

The kind of pen and ink to use and the simpler technical problems that have to be tackled by the beginner are the subjects of this little book. Some excellent drawings by well-known artists are reproduced and their outstanding qualities discussed.

PEN DRAWING

A. L. GUPTILL

61 pp. 1937. Watson-Guptill Publications, Inc. Stamford, Conn. \$1.50

Common-sense instruction arranged to be of use to the beginner is supplemented by black-and-white drawings. These examples are arranged first with simple pen strokes, progressing through small objects and interiors to landscapes and people. Those who like to keep a file of their black-and-white sketches will find the authors' *Pen Drawing Portfolio* (13 plates, 1934, Speneerian Pen Co., \$1) full of suggestions for the selection and arranging of drawings, and of technical instruction.

PEN DRAWING

C. D. MAGINNIS

121 pp. 9th ed. 1932. Bates & Guild Company. Boston. \$1.50

A full and clear discussion of materials, technique, and the problems of the student make this an excellent manual. The author, a distinguished artist, also points out certain principles of good pen drawing and stimulates an appreciation of fine work through his analysis of drawings by such men as Pennell, Vierge, and Railton. Their drawings are reproduced well. Landscape, architectural, and decorative work receive the most attention, and useful suggestions are offered for drawing from photographs.

MODELING FOR SCULPTURE

Modeling is that preliminary stage of a work of sculpture which involves its actual creation in a plastic material in anticipation of its subsequent reproduction in a more permanent form. The translation of the sculptor's model into hard material is commonly made by others than himself. The plaster cast is the work of a professional molder; the bronze is cast and finished in a foundry especially organized for that purpose; even sculpture in stone is frequently carved almost entirely by workmen who point it up from a plaster model.

Thus it happens that, despite the work of many distinguished contemporary artists who carve, as Michelangelo did, directly in marble, granite, or other stone, the sculptor's art today is very largely the art of modeling. Nor is this a lesser art than carving—merely a different one. Certain artistic conceptions offer a more tempting exercise for the fingers than for the chisel, so that the special opportunity of the modeler lies, not in the imitation of carved sculpture, but in a ready acceptance of the limitations and of the possibilities of the medium he has chosen.

For the amateur there is no more fascinating avocation than experimenting with clay; for the art student there is no more valuable training. Modeling brings an understanding of form rendered from every point of view, deeper and more complete than drawing, where only one view is attempted. Time spent in modeling is well spent, whatever may be the ultimate aim of the artist.

MODELLING AND SCULPTURE IN THE MAKING

C. S. JAGGER

79 pp. 1933. The Studio Publications, Inc. New York. \$3.50

This volume of the *How To Do It* series deals in a practical elementary manner with tools and processes, each step being illustrated with excellent photographs prepared especially for this purpose. The book closes with an illuminating analysis of 12 great works of sculpture from antiquity to the present day.

PLASTER CASTS AND HOW THEY ARE MADE

F. F. FREDERICK

132 pp. 3d ed. 1927. William T. Comstock Company. New York. \$1.50

Full and explicit directions for making casts by the waste, piece, elastic, and sulphur mold processes, casting from life, oiling, painting.

PRACTICAL ART ANATOMY

E. G. LUTZ

254 pp. 1918. Charles Scribner's Sons. New York. \$2

A textbook on the structural anatomy of the human figure, recommended by one sculptor as "superior to all others for anatomy in a brief, interesting form." An excellent introduction for the student.

INDUSTRIAL ART

In medieval times the craftsman was an artist who both designed the work assigned to him and carried it to completion with his own hands. The creations of the wood carver and his fellow artisans have been objects of study and admiration through the intervening centuries. The hinges and gates designed by the blacksmith have not been surpassed and provide models for artists today. These craftsmen received their training through the guilds which offered a course of apprenticeship for a period of years. Apprentices journeyed from town to town, that they might perfect their skill and learn foreign methods of their chosen crafts. Though we know little of the life and identity of these men as individuals, we may trace the important part they played in the art and civilization of their day through the work they left behind.

America's accomplishment in the decorative arts has been appreciated only in late years. The early settlers drew their inspiration from their mother countries and copied freely contemporary English and European designs, and as a result their productions were sometimes but slight variants of Old World pieces. However, this native art possessed individuality and, on the whole, was as independent a manifestation as that of any other country. Pioneer designers and craftsmen were competent to meet almost every requirement with skill and a sure sense of stylistic propriety.

ARTS AND CRAFTS IN THE MIDDLE AGES

J. DEW. ADDISON

364 pp. 1933. Doubleday, Doran & Company, Inc. Garden City, New York. \$4

The revival of the arts-and-crafts movement in America induced the author to write of the original processes of the crafts in the Middle Ages. Brief discourses on gold and silver work, jewelry, enamels, carving in ivory, and other crafts are interpreted for the American reader.

BOOKS ON THE ARTS

THE GOLDSMITH OF FLORENCE

KATHERINE GIBSON

209 pp. 1929. The Macmillan Company. New York. \$3

The fascinating story of the lives and accomplishments of the great craftsmen from medieval times to the present day. Although mainly about Italian artists, a few Americans are included.

STAINED GLASS OF THE MIDDLE AGES IN ENGLAND AND FRANCE

HUGH ARNOLD

269 pp. 1926. The Macmillan Company. New York. \$5

A popular work in which the author has chosen certain typical windows in each century and has recorded the interesting facts about them. Fifty illustrations in color by L. B. Saint.

EARLY AMERICAN CRAFTSMEN

W. A. DYER

387 pp. 1915. D. Appleton-Century Company, Inc. New York. \$4

A deep interest in the craft sometimes leads to a curiosity about the craftsman. For those who confess to this curiosity, Mr. Dyer has provided these appreciative sketches on the struggling Duncan Phyfe and his furniture, the patriotic Revere and his silverware, the flamboyant "Baron" Stiegel and his glassware, and others who made artistic contribution to the history of Americana.

EARLY AMERICAN TEXTILES

FRANCES LITTLE

267 pp. 1931. (Century Library of American Antiques) D. Appleton-Century Company, Inc. New York. \$4.50

A notable addition to this series written by an Assistant Curator of Decorative Arts at the Metropolitan Museum of Art. The author has drawn upon the more unusual sources of contemporary letters and journals for her reconstruction of the early history. To her comprehensive account of the development of textiles through 200 years she adds a chapter on the more decorative and expensive imported textiles.

THE SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING

M. M. ATWATER

275 pp. 1928. The Macmillan Company. New York. \$3.50

Introductory material on the history of American weaving and its English background. Short chapters on the early literature of weaving. Colonial coverlets

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and collections of woven fabrics in museums of the United States (the most complete one is in the Philadelphia Museum of Art). The author then proceeds to describe the craft, supplying the modern hand-weaver with all the essential information he needs.

COMMERCIAL ART

Advertising art, the application of the power of art to commercial purposes, is not an end in itself, but is successful only when it accomplishes the purpose for which it was created, that is, the sale of goods. It must induce more people to read the copy or reinforce the appeal of its message.

Pictures, a universal language, exert a powerful influence; without them, books, magazines, and newspapers are sorely handicapped in their struggle for public favor. They are used in various ways—to attract attention, to create a favorable impression through beauty, to exhibit the product realistically, or surround it with an atmosphere of distinction, to suggest dramatically its use, or to stimulate desires which the merchandise is expected to satisfy. For the artist who must decide which are the basic values in advertising art, to help him achieve these values and increase the selling effectiveness of his work, and to give him an insight into the reproduction processes which affect his work, the following books are recommended:

COMMERCIAL ART

C. E. WALLACE

227 pp. 1930. McGraw-Hill Book Company, Inc. New York. \$3

This well-planned textbook presents the elementary principles of design, drawing, and lettering for the beginner in advertising art. Black-and-white mediums, color, posters, and layout are discussed, and the various mechanical processes of reproduction with their advantages are clearly explained. There are problems and exercises, and the book is well illustrated.

BOOKS ON THE ARTS

GRAPHIC DESIGN

LEON FRIEND and JOSEPH HEFTER

407 pp. 1936. McGraw-Hill Book Company, Inc. New York. \$7.50

Graphic design is the creative endeavor which finds expression through the medium of printing ink, including design used in the make-up of daily papers, magazines, and books, as well as in display cards and general advertising. In this comprehensive survey, more than 800 appropriate illustrations by leading European and American designers show current practice in lettering, printing, reproduction, photography, and poster work.

SIXTY ALPHABETS

W. B. and E. C. HUNT

120 pp. 1935. Bruce Publishing Company. Milwaukee. \$1.50

Lettering and type create an atmosphere or background for the advertiser's ideas and the artist must select the alphabet which best expresses these ideas. He will find very helpful the many styles, from Old English to modern Russian, reproduced here, each with a statement of its origin and correct use. In *Lettering of Today* (32 plates, 1935, Bruce Publishing Company, Milwaukee, \$0.75) the same authors present unusual modern alphabets which show recent trends in lettering.

STUDIO HANDBOOK

SAMUEL WELO

232 pp. enl. ed. 1931. Frederick J. Drake & Co. Chicago. \$3

A guide to lettering and design which offers many styles, both ancient and modern, plain and ornamental, as well as border suggestions, panels, and ribbons. Prepared especially for the student and commercial artist.

POSTER DESIGNING

W. S. ROGERS

86 pp. 1934. Sir Isaac Pitman & Sons, Ltd. London. \$2.50

A useful guide for the beginner in poster craft, which also offers practical hints for the more experienced designer. The author stresses the importance of life drawing from the model and of composition which blends the pictorial element with the lettering in color, space, and treatment. He discusses the technique of the sketch, the idea, lettering, color schemes, and lithography from the English point of view.

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THE THEORY AND PRACTICE OF POSTER ART DUKE WELLINGTON

250 pp. 1934. Signs of the Times Publishing Co. Cincinnati. \$5

The poster of the future will be instantly understandable, every line, space, and color telling its story simply and vividly, says Duke Wellington, experienced poster artist. He explains, step by step, his technique in making posters, emphasizing design, clarity, and the elimination of nonessentials, and gives excellent examples of many types of theatrical posters—velour, transparent, pastel, air-brush, foreign, “aplakay,” and silk-screen.

PERIODICALS

Easy access to material in magazines may be obtained through The Education Index and The Art Index, both of which are available in most libraries. *School Arts* (Monthly, Davis Press, Inc., Worcester, Mass., \$3 a year), *Design* (Monthly, Design Publishing Co., Columbus, Ohio, \$3 a year), *Art and Craft Education* (Monthly, Evans Bros., Ltd., London, \$4 a year in U. S.), and *Art Instruction* (Monthly, Watson-Guptill Publications, Inc., New York, \$3 a year) are expressive of instruction in fine and industrial arts. *Industrial Arts and Vocational Education* (Monthly, Bruce Publishing Co., Milwaukee, Wis., \$2.50 a year) and *Industrial Education Magazine* (Bimonthly, Manual Arts Press, Peoria, Ill., \$2.50 a year) furnish valuable aids in this branch of the educational program. Useful teaching material dealing with art as well as various subjects in many fields may be found in the following magazines: *Childhood Education* (Monthly, Association for Childhood Education, Washington, D. C., \$2.50 a year), *The Instructor* (Monthly, The Instructor, Danville, N. Y. \$2.50 a year), *The Grade Teacher* (Monthly, The Grade Teacher, Darien, Conn., \$2.50 a year), and *Progressive Education* (Monthly, Progressive Education Association, New York, \$3 a year).

Appendix A

Art Appreciation Notes

PURPOSES SERVED BY ART

“To make human nature intelligible to itself,” says Buermeyer,¹ “that is the real purpose of art, that, and not any construction of a sanctuary for those who find the world of practical affairs too much for them. The artist makes human nature intelligible, not, like the psychologist, by analysis of it in the abstract, but by showing imaginatively the objects and activities in which it can find satisfaction. His command of a recognized medium, paint, words, musical sound, is necessary if he is to make what he imaginatively divines common coin, but it is in the divination, the vision, that he really exercises his vocation. This, and this only, is what makes him not a purveyor of amusement but a creator of life.”

Painting and sculpture enrich the lives of people by giving aesthetic pleasure; by supplying what is spiritually lacking in life through the interpretation of religion; through giving idealistic form to the representation of the commonplace; through dignifying labor; through commemorating events; and through glorifying human relationships. Painting also furnishes an outlet for artistic expression. On the material side, painting provides decorations for buildings, and is a means of livelihood for the artist.

¹ Buermeyer, Laurence, “Art and the Ivory Tower,” *Journal of the Barnes Foundation*, 1925, Marion, Pa.

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Sculpture provides embellishment for buildings and adornment for the open spaces, and it, too, furnishes an outlet for creative expression. It also affords a means of livelihood for the sculptor.

Architecture meets both the material and the spiritual needs of man by providing a place to live; a place for worship; a place to learn; places for amusement; places for business. It beautifies the community. It provides occupation for a large number of people.

Industrial art provides a means for the gratification of the impulse to create beautiful industrial products, and to enhance the beauty of useful things. Industrial products minister to the material needs of man by lightening his labor and by adding to his comfort. Industrial art ministers also to man's spiritual needs by making beauty a factor in all useful things.

Commercial art furnishes an outlet for artistic expression through the planning and executing of advertisements requiring lettering, or illustrations and lettering; and through the planning and arranging of displays. Commercial art is a means of disseminating information by popularizing products (thus meeting an important commercial purpose); and by propagating and clarifying ideas (thus serving an important educational purpose). Commercial art objectifies and dignifies industry. It also gives aesthetic pleasure to those who will see the advertisements and displays. It provides a means of livelihood for those who possess the necessary advertising sense, taste, and skill.

A work of commercial art in the form of a painted or printed product should observe the laws of design and should be carefully finished and, if duplicated in quantity, should be accurately reproduced and carefully printed.

APPENDIX A

ART FORM

By art form is meant the entire formation of a work of art. No matter whether a work of art be a picture, a book cover, a statue, a piece of pottery, a bridge, a building, a strip of lace, or a billboard advertisement, it must conform to the same laws of art structure, which are concerned with line, mass, and color. Line has direction, force, and character. Mass has extent, solidity, shape, and surface. Color may be either neutral or chromatic; chromatic color has hue, value, and chroma; neutral color has value, but no hue or chroma.

Design is the arrangement in a work of art; it establishes the proportion of the parts to the whole and to each other, disposes them in relation to each other, and creates a pattern. Design has rhythm or movement, and balance or equilibrium. Rhythm may be obtained by alteration, by graduation, by transition, and by progression or growth. Balance may be of unity with variety, either symmetrical or free, or of principality and subordination. The satisfactory application of the principles of design results in harmony.

Some designs are purely constructive in character, such as plans for buildings, for bridges, for machinery, and for various kinds of furniture. Other designs are pictorial, such as landscapes, portraits, and whatever is done from representation motives. There is design for a purely decorative purpose, such as sculptural decoration for buildings, patterns for textiles, or mural paintings for wall decoration.

The painter makes use of the three elements of art structure—line, mass, and color; and he also employs the art principles of rhythm and balance. He obtains movement by the skillful use of color and line. He obtains balance by the proportioning, shaping, and arrangement of parts, and by neutralizing the effect of one color by

that of another. In a painting there are often examples of various kinds of rhythm and balance, such as of lines, of mass, of interests, of colors, and of intensities. A small area of vivid color balances a large area of dull color.

The architect makes use of art structure—line, mass, and color—and of the design principles of rhythm and balance. Harmony in architecture depends upon proportion and on balance or the adjusting of the parts to one another. The lines of a building suggest movement or repose; they suggest strength or the overcoming of forces—upward, downward, inward, outward. Rhythm is expressed in the arrangement of columns, pilasters, and windows, and in the decorative ornamentation of buildings. Balance is expressed in the position and size of parts—gables, porticoes, windows, wings, columns, and towers.

The sculptor catches the natural rhythm of living forms and embodies it in material in such a way that the forces are counteracted by one another and balanced in a work of art. This involves the skillful use of line, mass, and color and the careful proportioning, shaping, and arranging of parts. Natural minerals are carved and polished. Artificial stone is cast. Natural wood is carved. Bone and ivory are carved. Clay is modeled, cast, fired, and glazed. Metals are cast and engraved.

The craftsman-designer forms beautiful products by embodying the principles of rhythm and balance in his use of line, mass, and color. He selects materials which are appropriate to the processes of manufacture. For example, weaving, dyeing, and printing are important textile processes. Other important industrial processes are rolling and casting, for metals; sawing, turning, carving, and finishing for woods; blowing, casting, cutting, and etching for glass; and pugging, throwing, slip pouring, and glazing, for ceramics.

The commercial artist obtains movement in his compositions by the skillful use of line, mass, and color. He secures balance by the

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disposition of parts with reference to one another and to the whole, both in graphic work and in the formation of displays for shelves, showcases, and show windows, where objects themselves are selected and grouped to form compositions.

ART QUALITY

Quality is that characteristic of an art product which constitutes its degree of excellence as measured by design principles and the standards of taste and skill. A work of art may have intrinsic value, such as beauty, workability, and durability of material. It may also have extrinsic value, such as beauty of art form, expressed in the embodiment of the idea; its fitness to purpose, illustrative or decorative; and its technical attributes of structure and finish. In all art products beauty is dependent on both material and form as interpreted by the person who would judge their quality.

The materials used in painting have beauty in themselves. All pigments have color, either neutral or chromatic. Crayon is less difficult to work with than water color or oil color. Fresco is a difficult medium to work with because it must be applied to a wall while the new plaster is still wet. Permanence of a painting depends on its ability to hold its color and withstand deterioration. Paintings are made more permanent by glazing with a thin coat of transparent varnish. The quality of form in painting is dependent on suitability of the idea for expression in pigment; clearness and beauty of expression; composition or design; and technique, or handling of the medium.

All building materials have color and texture which when artistically disposed result in beauty. Some materials are made more beautiful by weathering. Materials vary in workability. White marble is easily worked because of its softness and the uniformity of its grain.

Granite is hard and coarse and is more difficult to work. Hard, close-grained woods are best for carving. Metals vary in respect to workability according to their malleability and hardness. The permanence of a material depends on its strength and power to withstand wear. Crystalline rock is the most permanent building stone. There are two main kinds: granite, which is composed largely of quartz, and marble, which is crystalline limestone. Concrete, which is man-made crystalline rock, ranks with natural stone as a durable building material. Brick and tile are more or less permanent, depending on the clays used and the temperature reached in firing them. Mineral ores furnish the raw material for metals such as iron and steel, copper, brass, and bronze. These metals vary in respect to durability when exposed to the weather.

In order to meet the requirements of good architecture, a building must be planned and constructed to fulfill ideas of utility and beauty. A building must fill the purpose for which it was intended. The purpose determines its size, the number and size and arrangement of rooms, the strength and durability of materials used, and the details of construction, such as the placing and size of walls, and other supports. A building must not only be adequate, it must satisfy our love of beauty if it is to be classed as architecture. Beauty is gained by the proportioning of all parts and by good arrangement of parts. Appropriate decoration and the refinement of detail sometimes add to the beauty of architecture.

All materials used in sculpture have color and texture, which determine their suitability for certain purposes. The material to be used in a work of sculpture will determine the method of handling. Limitations of material impose a definite character on the work. The sculptor composes his figure or group of figures with definite reference

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to the material in which the work is to be executed. Some materials, such as stone, ivory, and wood, are appropriate for carving.

Permanency of a work of sculpture is dependent on its ability to retain its form and withstand deterioration. Bronze is a durable material, since it is affected but slightly by the weather. Marble is more easily weathered than bronze. Granite is harder and, therefore, more durable than marble. Terracotta is more or less durable, depending on the clays used, the temperature reached in firing, and the glaze, if present.

Art form in sculpture is dependent on: first, the appropriateness of the idea for sculptural expression; second, the mode of expression employed, whether realistic or symbolic; third, the clearness, force, and beauty of expression; and fourth, the design and technique shown in shaping and finishing the material.

Both material and form determine the quality of industrial art products. Many materials used in industrial art have an intrinsic beauty of color or texture of their own, and to many others beauty is contributed by the processes of manufacturing. The workability of industrial art materials is conditioned by hardness, malleability, ductility, and other characteristics. The durability of industrial materials is that which implies strength and power to resist wear. Quality in industrial art products also depends upon their degree of fitness to meet the purpose for which they are intended; their decorative value, considered in respect to their intended surroundings; and their beauty of construction and of finish.

For certain purposes, pencil and paper constitute the most appropriate and the most beautiful mediums of commercial art work. Quality in pencil drawing is dependent largely on the hardness, smoothness, and uniformity of the graphite used. Quality in paper

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is dependent on weight, thickness, compactness, surface texture, and color. Charcoal is a softer and more pliable medium than pencil and is therefore more appropriate for some kinds of work. Pen-and-ink, the most rigid of graphic mediums, is ideal for work requiring great accuracy. Where color is an important element, colored inks, water-color paints, and oil colors are appropriate. If the original drawing or design is to be reproduced, the mediums used by the commercial artist must be exactly suited to the process of reproduction. Quality of material is here conditioned by the industrial requirements of the problem. In respect to objects and other properties for display, quality consists in the beauty of things themselves and in their value as creative mediums of composition.

The permanency of a work of commercial art is not always considered as of importance. Where durability is required, materials are selected which will withstand the sun and weather. Permanency of the colors is considered in outdoor advertising generally, and in such products as posters and calendars for display indoors and which are exposed to the light for a considerable length of time.

The quality of form in commercial art products is determined by the degree to which they arrest and hold attention; appeal to the feelings, emotions, memory or imagination; create in the observer a desire for the product advertised, or sympathy for the cause espoused.

THE ART FIELD

Art has been defined as the expression of feeling in appropriate concrete form, with skill in design and technique as factors determining excellence; painting, as the art of graphic expression, in which objects seen or imagined are represented, and in which ideas and feelings are given form by laying colors on a surface. Many different

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kinds of subject have been used by artists for their pictures; people, scenes on land and water, historical events, symbolic ideas, home life, animals, and inanimate objects. These afford subjects for pictures that may be classified as portraits, as landscapes, and as marine, historical, religious, genre, animal, and still-life paintings. Sometimes, however, these subjects overlap, and a painting concerns itself with more than one of them; animal studies form part of a landscape painting; portraits are often painted in historical and genre pictures.

Architecture is the art which seeks to harmonize in building the requirements of use and beauty. It is of the master builders and their work that we speak when we use the words architect and architecture. Early man first made use of building to provide himself a place of shelter. As long as people lived in caves and dens of the earth, they had little need for architecture. Even for a long time after they came out to the surface to live, a tree, a tent, a wooden hut, or a straw roof supported on poles formed sufficient shelter for them. Many hundreds of years later, they began to build with brick and stone. The type of architecture that has to do with homes is called domestic architecture. Under this heading would be included palaces and castles, hospitals and hotels, clubs and all the various kinds of houses of modern times—detached houses, semidetached houses, duplex houses, rows of houses, and apartment houses. Besides domestic architecture, other types of buildings include: religious (churches and other houses of worship); educational (schools and museums); commercial (office buildings, stores, banks, and stations); industrial (factories and plants); and civic (government buildings).

Sculpture is modeled from such plastic materials as clay and wax. It is carved from stone, marble, and wood, and cast in plaster, and in bronze and other metals. Some sculpture is made in such a way

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that the forms are attached to a solid surface of ground; it is called relief sculpture. There are several kinds of relief sculpture; cameo, or raised relief work, may be further subdivided into high relief, in which the forms project strongly from the background; bas-relief, in which the forms project but slightly from the ground; and outline relief, in which only the outline of the forms projects. In intaglio, the ground projects from the sculptured form, which is hollowed out or sunken. In free-standing sculpture the object is represented in the round.

The usual subjects chosen for works of art in sculpture are: the human figure, figures of animals; men and animals; symbolic figures (centaur, harpy, griffon); and architectural and other decorative ornament.

Industrial art is the art made use of in manufacture, in which skill and creative ability are employed in the conceiving and forming of a product of utility in conformity with the principles of design. Industrial art products may be classified according to the material from which they are made. Some of these classifications are: fabric products, metal products, glass products, and ceramic products.

Commercial art is the art made use of in advertising, to popularize ideas or products, and to give aesthetic pleasure by means of lettering, pictures, and display.

The evolution of art may be divided roughly into the following periods: prehistoric, dating from the earliest times to the beginning of recorded history; ancient, up to A.D. 500; medieval, from A.D. 500 to A.D. 1300; Renaissance, from A.D. 1300 to A.D. 1600; modern, from A.D. 1600 to the present time.

PREHISTORIC ART

Painting began with man's first attempts to record in some material form his impressions of the life about him, and thus to convey

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his impressions to others. Prehistoric man painted animal forms on the walls of the caves of Perigord in the Pyrenees mountains in France. These pictures are simple and animated, each form being carefully drawn with an engraved line. Color is used, to increase realism.

Architecture began with man's first attempts to protect himself and his possessions against foes and weather. As his intelligence increased, the desire to create more effective shelter made possible the erection of better buildings, to meet his social and religious needs. Man also came to desire beauty in his buildings. Architecture made gradual advancement under various peoples and at various periods, each nation contributing toward this development.

Sculpture had its beginning in man's early desire, in the spirit of worship, to give solid form to his ideas and feelings. Sculpture has developed under various peoples during various periods of time, each making some contribution to its advancement. Throughout its development, sculpture has been closely allied with architecture.

Industrial art had its beginning with man's first attempts to make his tools, weapons, utensils, and articles of personal adornment adequate and pleasing to the eye. Industrial art has developed under various peoples during various periods, each making some contribution to its advancement. In this evolution, architecture, sculpture, painting, and industrial art have always been closely allied.

In prehistoric times, man learned to fashion implements from stone. These he strove ever to make more beautiful by refining their form and by polishing the surface. He later learned to make beautiful vessels from clay and to harden them by means of fire. These he sometimes endeavored to make still more beautiful by means of decoration. Still later, he learned to make beautiful, useful things, first from bronze and afterward from iron.

ANCIENT ART

The ancient Egyptians decorated the walls of their tombs with paintings which express a love for nature's creatures, and joy in caring for them. The Egyptians also painted portraits on their mummy cases and beautiful decorative patterns on the walls of tombs. The ancient Assyrians decorated the walls of their palaces with paintings which often express cruelty and pain. They made great advance over the Egyptians, however, in the representation of animals in action.

The Egyptians gave us the lintel as an architectural element. They developed a style characterized by majesty, solidity, durability, and colossal size. They also contributed an appropriate system of decoration. In Egypt there are remarkable ruins of temples at Edfou, at Karnak, at Abydos, and at Thebes. From these ruins we can learn the general arrangement of the Egyptian temple, consisting of an exterior high surrounding wall; a gateway or pylon of massive proportions; a series of courts for priests and worshippers; and roofed apartments for the images of the gods, residence of the priests, and preservation of offerings. Solidity and durability were ideals that the Egyptians built into their temples. The temple apartments were roofed with huge horizontal blocks of stone, supported by stone beams resting on vertical columns, also of stone. The strong curving cornices of Egyptian buildings accent the massive heaviness of effect in the buildings by the dark shadows they cast on the walls. The Egyptian columns have the same elements that are later found in the Greek columns—base, shaft, capital, and abacus. The columns of the rock-cut tombs at Beni-Hassan, erected earlier than 2500 B.C., are famous for their resemblance to the Greek Doric columns, the oldest of

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which, still standing, is more than 1,400 years later. Another early type of Egyptian column and capital represents a bunch of lotus buds and stems bound together. Later Egyptian capitals include forms resembling the open lotus flower and the closed lotus bud. The entire wall, roof, beam, and column surface of the temples were often covered with carved inscriptions and decorative pictorial designs, all done in brilliant color. Stucco of a very durable quality was sometimes laid on the stone surface and received the coloring.

The people of Chaldea and Assyria built temples of brick. These buildings took the form of stepped pyramids. The Chaldeans and Assyrians also developed a system of decoration which was used extensively in their glazed-tile wall coverings.

As an outgrowth of the religious impulse, and in order to record and preserve for all time the essential characteristics of individuals, animals, plants, and other things, the Egyptians developed a formula for sculptural representation which attained simplicity, dignity, and force.

The people of Assyria and Babylonia excelled the Egyptians in the naturalistic representation of animals in sculpture. Their bas-reliefs, sometimes showing scenes of extreme cruelty and suffering, were often inspired by the life and exploits of the king.

The ancient Egyptians made beautiful articles of furniture, jewelry, and fine linen. The people of Chaldea and Assyria excelled in the making of brick and glazed terra cotta. The ancient Phoenicians were the earliest people to make beautiful glass. The Greeks produced articles of pottery, of perfect proportion and with appropriate painted decoration. They also produced a great variety of beautiful metal products. The Greeks decorated the walls of their public buildings

with paintings which were both decorative and realistic. They also employed painting in decorating their vases and sculpture.

The most important Greek temple ruins are those at Athens which belong to the fifth century, B.C. There are foundations and fragments of other Greek temples at Corinth, Delphi, Olympia, and Ephesus, and in Sicily, Italy, Asia, and Egypt, dating back to the sixth century B.C. The absence of temples of a date earlier than the sixth century is probably due to the fact that they were built wholly or in part of wood. The most striking feature of a Greek temple is the exterior portico, whose colonnade, surrounding a wall without windows, supports above its double line of beams a gabled roof. The Greek temple was essentially a shrine built to house a statue of a god. Hence, unlike the Egyptian temple of many rooms and courts, it had but a single main apartment, to which was generally added another smaller chamber used as a treasury for holding the government funds or for the more valuable offerings made to the god. An interior colonnade of two stories of columns, placed one above the other, supported the roof and divided the apartment of the statue of the god into a middle chamber and two side aisles. The room was probably formed of wooden beams covered with stone or terra-cotta slabs. None of these roofs has been preserved, so that the method of lighting the buildings is not definitely known.

Distinguishing features of Greek architecture include fine proportion, symmetry, grace, and repose. The Greeks contributed the three classical orders of architecture, known as Doric, Ionic, and Corinthian, which are characterized, respectively, by simplicity, elegance, and luxury. The system of decoration developed by the Greeks was both graceful and refined.

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The best known and the simplest of the orders is the Doric. It is short and sturdy, tapering slightly toward the top, and with a slight swelling in the middle. The vertical grooves channeling it are known as flutings. The capital is very simple, consisting of two parts, a sloping one below, called the echinus, and a square slab above it, known as the abacus.

The Ionic column is slender and gracefully fluted, and has a base. The capital is the distinguishing feature. It has scroll forms, like curls or rams' horns, called volutes. The Ionic order originated in Asia Minor, where there were Greek colonies, and while Ionic temples were built in Athens and in other places on the mainland, most of the examples are to be found in Asia Minor.

The third order, the Corinthian, is the most elaborate of the three. It has a base and flutings like the Ionic, but the capital consists of two parts, an inverted bell overlaid by two rows of alternating acanthus leaves, with paired scrolls or volutes supporting the corners of the abacus, and a square, flat slab above. The pediment, or gable, in Greek architecture is distinguished by its obtuse angle. The space within the lines of the gable was adorned with sculpture, and ornaments were placed on the summit of the pediment and in the lower angles at each side.

The Romans inherited the arch and the vault from their predecessors, the Etruscans, and the entablature and columns from the Greeks. In most of their important buildings these were combined. The arched construction made possible vast, unincumbered interiors and buildings of imposing appearance for civic as well as for religious purposes. The Romans often used the Greek orders of architecture for purposes of pure decoration, rather than for decorative construction.

Few new features of architecture were created by the Romans, but they excelled in bringing together and developing the already existing features, and are noted especially for their use of the arch, the vault, and the dome. The Romans preferred the Corinthian order and combined it with the Ionic to form what is known as the composite order. They also invented the Tuscan order, which is an Etruscan modification of the Doric. Ancient inscriptions show that the earliest Roman temples had a marked resemblance to those of the Greeks, without the beauty or refinement of proportion of the latter, however. The Roman temples of the imperial period are Greek both in plan and in their details. Many of them abandon the surrounding colonnade, keeping only the front portico. The Romans used much brick and concrete for building purposes, and often faced these materials with marble.

Spiritual and physical values were equally esteemed by the Greeks, whose best sculpture is characterized by simplicity, repose, and grace. The finest examples of the representation of the human form by the ancient Greeks show a perfect balance between mind and body. The sculptured figures are typical or general, rather than individual likenesses.

Although the Roman sculptor was influenced somewhat by the Greek masters, he was a realist at heart, whether he chose to produce a piece of architectural decoration or a sculptured portrait.

Walls in Herculaneum and Pompeii in Italy, which were buried by the disastrous eruption of the volcano Mount Vesuvius, in A.D. 59, still display notices painted in black and red, of plays, gladiatorial combats, and baths. Roman booksellers of the time placarded their shops or stalls with signs of stone or of terra cotta, in relief. In such signs symbolism played an important part—the goat symbolizing

the milk seller; the vine, the wine merchant; the anchor, the ship chandler.

MEDIEVAL ART

The early Christians of Byzantium, or Constantinople (now Istanbul), who lived during medieval times, employed gold and marble and brilliantly colored glass in decorative mosaic pictures which symbolized, on walls and the interiors of domes, the tenets of Christian faith. Western Christians of about the same period of medieval times illustrated their books with water-color paintings of marked artistic quality. They later employed painting effectively in stained-glass windows. In both these types of medieval painting the influence of mosaic art is evident, the result being flat and decorative. Symbolism was a chief motive of this work. The early Western Christians employed fresco painting in decorating the vast spaces of their thick-walled church buildings. Although nature exerted an ever-increasing influence over their work, good design was also an important aim. Most of the subjects were either historical or allegorical in character. Realism began to appear, along with the growing preference for secular subjects. Expression was here sometimes more important as an aim than beauty in composition.

Early Christian architecture in the West was characterized by thin brick walls, wooden ceilings, long colonnaded interiors, with rich mosaic and marble ornamentation. In the East, it was characterized by large interiors, round arched openings, and domes. Romanesque architecture continued to make use of the round arch. The Saracens were the first to use the pointed arch.

With the triumph of Christianity under the Roman emperor, Constantine, there arose a new need for architecture. It now became

necessary to provide temples for the newly accepted religion, which up to this time had been carried on in private houses or the dark chambers of the catacombs. The old temples could not be taken over by the Christians, since their associations were offensive to Christian ideas, and, besides, the old temples were too small and were badly lighted for the Christian form of worship. It was necessary to have a place for a large group of people to assemble, and for the celebration of elaborate and magnificent rites.

The Roman basilica, intended for large assemblies, such as courts of justice, seemed best suited for the purpose. The typical basilica was a rectangular building, divided by two rows of columns into a nave or central portion and aisles, with the nave rising higher than the aisles and forming a clerestory pierced with windows. The apse, a semicircular termination to the nave, became the sanctuary containing the altar, and sometimes there was a transept, or cross aisle, separating this apse from the main body of the building. The great churches of Constantine showed practically no divergence from the established basilica type; they were larger, of course, but their plan and general form were the same. In decoration they were sumptuous, with long ranks of columns of precious marble, often taken from the pagan temples, wall coverings of alabaster and other stones, and mosaics of the richest sort.

When Constantine moved the capital of the Roman Empire to Constantinople, there developed still another style of church architecture, known as the Byzantine, from the early name of Constantinople, Byzantium. Because of the situation of Constantinople, in touch with both Greece and the Orient, this new and luxuriant style combined the influence of Greek art in its carved details, and a superb use of color inspired by Asia, with the traditions of the

Roman use of the arch and vault and of rich marbles. Byzantine architecture employed many domes—a central dome surmounting a square space and surrounded by many smaller domes and semi-domes. The Byzantine dome differs from the Roman in being not a perfect hemisphere, but slightly flattened at the top. This new type of architecture was carried over the entire Roman world, and even to Rome itself, but the Western peoples still preferred the basilica type. Most of the early Christian architecture of Europe followed the latter style and that of the baptistery, which was derived from the old Roman domed baths.

Making use of these Roman forms of building, there flourished for many hundreds of years in Europe a style of church architecture known as Romanesque, adding to the Roman pier and arch, characteristics peculiar to the part of the country where it was used, and showing the influence of the Northern people, the Barbarians, who during the Middle Ages swept down over the land. This influence is shown chiefly by a rude decoration, quaint but effective; by grotesque sculptures; and by towers. In different parts of the country the Romanesque style was known by various names—in Italy, as Tuscan or Lombard; in France, as Romano; in Germany, as Rhenish; in England and Scotland, as Norman.

By the twelfth century, another style of architecture called Gothic began to spread over Europe. During the Crusades, Europeans had become acquainted with the pointed arch, as used by the Arabs and Saracens, in the airy, fragile, sometimes flimsy buildings which they constructed. The Gothic builders found that by use of the pointed arch in their plain and severe churches they could not only give greater stability to the vaulting, but they could perforate the great thick walls with arches until it was possible eventually to do away

with most of the walls. By building a series of piers to support arches and vaults and roof, they were able to fill in the entire space between the piers with windows. These windows were filled with lovely stained glass, set in a tracery of geometric forms. On the exterior, the walls were strengthened by buttresses built against the piers. The upper walls of the nave were reinforced by flying buttresses, rising high above the aisles. Pinnacles surmounting the buttresses increased their weight and resistance, and emphasized their purpose and importance.

The early Christians of the West made no outstanding contribution to the development of sculpture. What little was done by them took the form of relief carving, for the idea of sculpture in the round was repugnant to them because the idols in the heathen temples were statues. The Byzantine, or Eastern, Christians, however, contributed a geometric system of ornament and a splendid technique, which manifested itself in bas-reliefs in ivory, gold, and silver.

Italian monks during the Middle Ages carried on the tradition of Roman and Byzantine sculpture in the Romanesque style of bas-relief decoration which was often majestic and powerful, though abstract. The Romanesque style is never realistic.

Gothic, like Romanesque sculpture, was entirely under the influence of the church. The imagers were lay sculptors, who revived the realism of Roman sculpture and developed it still further in their decoration, which for the most part took the form of bas-relief. In portraiture, the realism approached naturalism, or the rendering of individual expression. Gothic sculptors, unlike the sculptors of ancient Greece, draped their figures. The quality of serenity is present in the best Gothic, as well as in the best Greek, sculpture. The purpose of Gothic sculpture was, however, to teach rather than to please.

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It was during this period that the Mayas of Central America were producing their finest sculpture in stone.

During the Middle Ages the Christian monks, in both the East and the West, made illuminated manuscripts, and book bindings in which gold and silver and precious stones were sometimes used. They also fashioned beautiful, useful objects from silver and gold. Most of these served a religious purpose.

In medieval times there was scarcely a building of any importance without its sign. Family coats-of-arms hung in front of the houses of the nobility. Red lions, green dragons, star and garter, and other symbols served to name the taverns. Reading was then an accomplishment shared only by the few. Names were often symbolized in rebus form; a hare and a bottle were used together to form the owner's name of Harebottle. Thus, those who could not read words were able to read the signs, which were generally painted on wood or metal.

RENAISSANCE ART

The Renaissance movement in painting took deepest root in Italy, where individualism prevailed and painters strove to interpret rather than to represent nature realistically. The Italians employed color most successfully. Since the time of the Renaissance, oil pigment has become the characteristic medium of the painter. It was first employed successfully in Paris and in Flanders; somewhat later, in Germany.

In Italy building was least affected by the Gothic style of architecture, Italians adhering to the low proportions and solid walls of the Romanesque period. During the fifteenth century, there began in Italy a period of revived interest in the learning and art of the past,

known as the Renaissance. The Renaissance style in architecture made use of the Roman types of building and ornamented them with Greek forms, which were destined to become decorative rather than structural. Columns, entablatures, and even pediments were now applied to the surfaces of buildings, for ornamental purposes only. The Renaissance style rapidly spread over Europe and, in the sixteenth century, supplanted the Gothic style. Its influence is still felt in the architecture of today.

In Gothic architecture strain was concentrated on piers and balanced by buttresses. Walls were considered as less important than windows. Gothic architecture is characterized by ribbed vaulting, pointed arches, vertical lines, vastness, complexity, aspiration, and mystery. Renaissance architecture revised and adapted the styles of former times, especially those of Greece and Rome.

Renaissance sculpture was a logical outgrowth of the Gothic style, for it brought together the forms of antiquity and those of the Middle Ages. Sculptors of the Renaissance succeeded in creating new forms that were characterized by realism and by a firmness of line, which gives their best work the semblance of life. The quality of serenity, always present in Greek sculpture, is replaced in the sculpture of the Renaissance by uneasiness, the conflict between mind and body.

The Renaissance movement in sculpture was followed by a return to classic simplicity and severity in the illustration of mythological subjects, which were made for the enjoyment of a comparatively few wealthy patrons. Then followed a democratic purpose of representing men distinguished in literature, art, and statesmanship, and patriotic, religious, and social themes generally.

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During the Renaissance, skill seems finally to have triumphed over taste. The best examples of this period are intimately associated with the adornment of churches and other buildings, as adjuncts of architecture. Small objects at this time were generally either neglected or overornamented.

With the extended use of printing and the invention of movable type by Gutenberg, advertising as we know it today had its actual beginning. A book announcement appeared in Germany as early as the sixteenth century.

MODERN ART

The great schools of painting which arose in Italy, Flanders, Holland, Spain, France, and elsewhere have long since ceased to exist, while the art of painting has become more and more united in its aim to express feeling by recording an impression of a mood or a state of mind. Set rules for representing objects have given way to the careful observation and sometimes even scientific study of appearance and the representation of things as they are actually seen "in the open air" and in relation to their surroundings. The story-telling object has been largely supplanted by a desire to create pictures which shall have both aesthetic and emotional appeal, but which need not illustrate a particular scene or event.

Following the Renaissance, various combinations of the old styles of architecture were used throughout Europe. The Gothic arch and spire are common to churches erected before 1890. Since then, the tendency has been toward the low dome and the tower without a spire. More attention has been given to the combining of utility and beauty in public and private buildings.

In America, there has been an interesting and rather complete evolution of architecture in modern times. This has included the following structural forms: the log cabin; early colonial house; cottage; bungalow; modern "colonial" house; adaptations of Italian, French, and English houses; apartment; office building, including the skyscraper; and public edifices, including school buildings. Steel construction and reinforced concrete have made possible the development of new types that are truly American in expression and in their art form. We are now living in the period of functional architecture.

The earliest American sculpture was inspired both in theme and in form by works of the Italian classicists, whose mythological and romantic subjects were later superseded by Biblical and genre themes. During the last half century the influence of Paris has been most potent. In spite of these influences, the spirit of American sculpture is today quite distinctly American. Europe has inspired, rather than dominated, American sculpture. The present tendency in sculpture is to create statues and architectural ornament which shall, above all, have aesthetic appeal, but which need not necessarily illustrate a particular object or event.

Since about 1800, industrial art has flourished, especially in France, Germany, Italy, and England. Germany is noted for toys; Italy, for fine glass; England, for chinaware. The earliest industrial art practiced by the colonists in America was characterized by the classic simplicity so well expressed in our colonial architecture. Since the industrial revolution, which began about 1800, the United States has developed beyond other countries the mass-production method of manufacture and is now more or less successfully competing with foreign countries in the production of china, glass, textiles, costumes, jewelry, furniture, and machines, especially automobiles and airplanes.

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The first advertisement in an American newspaper appeared in the *Boston Newsletter* of 1704. The earliest American advertisements were for the most part brief notices of goods imported from England and offered for sale—coffee, slaves, and cattle. The evolution of advertising has paralleled the evolution of newspapers. It is interesting to note in this connection that the first American posters were made to advertise the circus and the stage.

Commercial art is of great social and educational value today, for it keeps the public in constant touch with the invention of new things and with improvements of existing industrial products. It also keeps us all informed regarding social welfare, and the cost and qualities of commodities. It is helping to make possible a unified, larger, and more economic social order.

Appendix B

Verbs and Phrases Used in Preparing Written Lesson Plans

(Grouped according to educational implications)

| | | | |
|--------------|--------------|-------------------------|---------------|
| 1 | 3 | find | master |
| aim | ask | hold responsible | obtain |
| aspire | demand | for | perfect |
| attempt | have do | learn about | reach |
| endeavor | inquire | locate | realize |
| reach toward | invite | make an assign- ment | satisfy |
| 2 | make inquiry | make responsible | saturate |
| appreciate | press | for | solve |
| compare | propose | set a problem | work out |
| contemplate | request | 5 | 6 |
| criticize | require | | approach |
| enjoy | suggest | accomplish | begin |
| evaluate | urge | arrive at | come prepared |
| examine | 4 | attain | commence |
| expose to | | attend to | enter upon |
| identify | allot | bring about | initiate |
| interpret | announce | carry out | introduce |
| judge | appoint | complete | open |
| observe | apportion | cover | originate |
| react to | assign | finish | plan |
| understand | be prepared | fulfill | precede |
| view | designate | gain | start |

APPENDIX B

| | | | |
|----------------|--------------|-----------------|------------|
| 7 | remind | insist | explore |
| adapt | repeat | repeat | manipulate |
| alter | review | stress | play with |
| change | simplify | 15 | try |
| contrast | 11 | appeal to | 18 |
| make different | base | approve | build |
| make flexible | caution | arouse interest | cast |
| modify | comply | assure | combine |
| qualify | confine | commend | construct |
| vary | conform with | compliment | copy |
| 8 | control | credit | cut |
| check | control | encourage | form |
| check up | kill | foster | have make |
| correct | limit | influence | letter |
| evaluate | 12 | inspire | make |
| examine | alternate | keep alive | model |
| follow up | arrange | popularize | mold |
| measure | balance | praise | mount |
| question | beautify | recall to mind | outline |
| rectify | compose | release | paint |
| test | decorate | renew | shape |
| 9 | design | reward | trace |
| analyze | paint | stimulate | write |
| choose | plan | vitalize | 19 |
| match | sketch | 16 | agree |
| pick out | 13 | experience | decide |
| select | consider | feel | define |
| separate | debate | handle | determine |
| 10 | discuss | hear | discover |
| answer | talk about | listen to | generalize |
| clarify | 14 | see | list |
| clear up | emphasize | watch | summarize |
| explain | impress on | 17 | tabulate |
| | | adventure | 20 |
| | | experiment | bestow |
| | | | devote |

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| | | | |
|----------------|-------------------|--------------------|-------------------|
| give | incorporate | manage | let |
| grant | involve | prepare | permit |
| make available | | see to it | |
| offer | 24 | surprise | 31 |
| present | | | |
| send | accumulate | 27 | call attention to |
| spend (time) | acquire | | direct attention |
| | add | look at | point out |
| 21 | advance | note | point to |
| | apply | notice | |
| associate | collect | observe | 32 |
| bring together | develop | see | continue |
| combine | enlarge | view | extend |
| connect | enrich | 28 | go ahead with |
| correlate | gain | | go on with |
| designate | gather | avoid | move about |
| form groups | increase | discard | proceed |
| group | multiply | eliminate | pursue |
| harmonize | raise (standards) | leave out | |
| integrate | | neglect | 33 |
| join | 25 | omit | |
| mix | | | benefit by |
| | conserve | 29 | create |
| 22 | economize | | cultivate |
| | hold | confer | form |
| aid | keep | confide | formulate |
| assist | preserve | consult | make |
| equip | protect | contribute | produce |
| facilitate | save | cooperate | take advantage of |
| guide | | divide | |
| help | 26 | meet halfway | 34 |
| remedy | | mingle | |
| suggest | appoint | participate | awaken |
| | arrange for | share | bring back |
| 23 | carry on | socialize | restore |
| | conduct | tolerate | revive |
| | employ | | |
| embody | have on hand | 30 | 35 |
| embrace | make arrange- | afford opportunity | amplify |
| include | ments for | allow | apply |

APPENDIX B

| | | | |
|------------------------|--------------|--------------------|----------------------------|
| broaden | 37 | characterize | 42 |
| circulate (prints) | | convey the idea | |
| demonstrate | afford | convince | concentrate attention upon |
| display | distribute | describe | consider |
| dramatize | furnish | enlighten | focus attention on |
| elaborate | pass | express | imagine |
| exhibit | pass out | familiarize | pay attention to |
| hang up | provide | get across | suppose |
| illustrate | supply | give to understand | think |
| imitate | 38 | impress on | visualize |
| improve | | indicate | |
| interest | adjust | instill | 43 |
| manifest | assemble | instruct | |
| picture | classify | intimate | accustom |
| place (materials) | grade | lead | commit to memory |
| play | name | put over | drill |
| pose | number | represent | exercise |
| remind | organize | specify | fix in mind |
| review | put in order | teach | memorize |
| show | systematize | 41 | practice |
| supplement | 39 | | train |
| 36 | accept | allude to | |
| | adopt | communicate | 44 |
| become acquainted with | assume | give an account of | employ |
| find out | capture | inform | make use of |
| investigate | get | make known | use |
| know | obtain | mention | utilize |
| learn | procure | put before | |
| look for | receive | quote | 45 |
| look up | secure | read to | |
| read about | take | relate | attend |
| search for | 40 | report | conduct |
| study | acquaint | reveal | go to see |
| survey | advise | state | take on tour |
| | | tell | take on visit |
| | | touch upon | visit |

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(The numbers refer to groups in the preceding lists)

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| allude to, 41 | assure, 15 | carry on, 26 | comply, 11 |
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